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THE
CURTIS
INSTITUTE
OF
MUSIC

P H I L A D E L P H I A

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FUTURE PRODUCTIONS OF THE CURTIS OPERA
AT THE WALNUT STREET THEATRE
MAY 1975

Georg Friedrich Händel's

XERXES

Saturday, May 17 and Monday, May 19
8:00 P. M.

Tickets: \$5.00 each

Benjamin Britten's

THE RAPE OF LUCRETIA

Sunday, May 18
8:00 P. M.

Tickets: \$5.00 each

Both productions sung in English

For information, please call 546-0700 or write:

The Curtis Institute of Music
Attention: Concert Department
1720 Locust Street
Philadelphia, Pennsylvania 19103

FIFTIETH ANNIVERSARY SEASON

THE CURTIS INSTITUTE OF MUSIC
Rudolf Serkin, Director

presents

THE TALES OF HOFFMANN

An Opera in Five Acts, Six Scenes

by

Jacques Offenbach (1819-1880)

Newly revised by Walter Felsenstein

With additional usage of the play of the
same name by Jules Barbier and Michel Carre

Based on the writings of E. T. A. Hoffmann

Musical adaptation by Karl-Fritz Voigtmann

English translation by Lys Bert Symonette

First performance: Paris, 10 February 1881

Production staged by Dino Yannopoulos

Conducted by David Effron

Scenery, Lighting and Costumes by Clarke Dunham

Intermissions after the 2nd and 4th scenes

The Walnut Street Theatre

April 25 and 27, 1975

8:00 P. M.

CAST
(In order of appearance)

The Muse Ellen Phillips
Niklaus Ellen Phillips
First Waiter Dave Schroeder
Second Waiter Tom Casey
Lutter Richard Shapp
Lindorf Stephen West
Andreas Gregory Wiest
Nathanael Paul Proveaux
Hermann Jesse Coston
Wilhelm Steven Williams
Hoffmann William Reeder*
Spalanzani James Hoback
Cochenille Gregory Wiest
Coppelius Stephen West
Olympia Gianna Rolandi
Antonia Beverly Flower
Crespel Jesse Coston
Franz Gregory Wiest
Dr. Miracle Steven Williams
Mother Jane Shaulis
Giulietta Katherine Ciesinski
Schlemihl Paul Proveaux
Pitichinaccio Gregory Wiest
Dapertutto Richard Shapp
Stella Beverly Flower

Waiters, Friends of Hoffmann, Guests at
Spalanzani's, Guests at Giulietta's:

The Swarthmore College Singers
David Steinbrook, Acting Conductor

Judy Berry, Grace Burford, Alice Cummer, Liz
Evans, Jenny Hay, Amy Guildroy, Pat Hill,
Lisa Kurz, B. J. McCarthy, Amy Metzger,
Valerie Robertson, Martha Sanders, Beth
Youse, Jeff Allen, Tom Casey, Larry Fink,
Ken Hirshkop, Bill Parker, Mike Rill,
Steven Schwartz, Dave Schroeder, Lewis
Shuster, Steve Woodward

Setting: Around 1800, in Lutter's Cellar,
in Berlin, and in Italy

*Guest Artist

PRODUCTION STAFF FOR THE TALES OF HOFFMANN

Head of the Opera DepartmentDino Yannopoulos
Conductor David Effron
Gen'l Manager, Artistic Coordinator. .Anthony Checchia
Concert Manager, Public Relations . . . Jim McClelland
Opera Department Manager Donald Kardon
Assistant to Mr. YannopoulosVincent Lombardo
Stage ManagerJoseph Gasperec
Scenery, Lighting and Costumes Clarke Dunham
Assistant to Mr. Dunham Allan Trumpler
Production Assistant to Mr. Dunham Clio Taub
Projection DesignLucy Grosvenor, Clarke Dunham
Projection PhotographyFrank Derbas
Wardrobe Mistress June Nielson
Makeup Director Joseph Bella
Musical AssistantBarbara Silverstein
Musical Assistant Lys Bert Symonette
Fencing InstructorDavid Micahnik
Box Office Manager Myron V. Harrison
Administrative Assistant Mary Griffeth
Orchestra Managers . . . Vincent Barbee, Sharon A. Ray
Orchestra LibrarianNancy Shear
Program Editor and Coordinator Shirley Weekley

Costumer: Betty Williams and Company, New York

Scenery built and painted by Crawford Studios, New York

Music by arrangement with Josef Weinberger, Vienna

We wish to thank the following for lending furniture,
instruments and other properties:

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The Music Department of Swarthmore College:
(Rutkowski and Robinette Harpsichord)

We acknowledge with deep appreciation
the cooperation of the Walnut Street Theatre Staff

THE CURTIS OPERA DEPARTMENT
1974-1975 Season

Dino YannopoulosHead of the Department
David EffronPrincipal Conductor
Margaret HarshawVocal Instruction
Otto GuthMaster Classes
Chris MacatsorisMusical Coach
Felix PopperMusical Coach
Thomas FultonAssistant Conductor
Esther de BrosGerman Diction
Anna GregorettiItalian Diction
Thomas GrubbFrench Diction
Rhoda Levine, Dorothy Frank-Danner . . Drama and Dance
Barbara SilversteinMusical Assistant
Vincent LombardoAssistant to Mr. Yannopoulos
Anthony ChecchiaGeneral Manager and
Artistic Coordinator
Donald KardonOpera Department Manager
Jim McClellandConcert Manager and
Public Relations

I. JEAN-JACQUES OFFENBACH

Jean-Jacques Offenbach was born in 1819 in Cologne, Germany of German-Jewish parents. His talent for music was developed at an early age. In 1833 he was sent to Paris to study the violoncello at the Conservatoire, where he became an excellent performer. In 1834 he became a member of the orchestra at the Opéra Comique. He turned this opportunity to good account, so that eventually he was made conductor at the Théâtre Français. There, in 1848, he made his first success as a composer with the Chanson de Fortunio, based on a play by Alfred de Musset. From this time forward, his life became a ceaseless struggle for the attainment of popularity. His powers of production were apparently inexhaustible. His first complete work, Pepito, was produced at the Opéra Comique in 1853. This was followed by a crowd of dramatic pieces of a light character, which daily gained in favor with Parisian audiences and eventually effected a revolution in the popular taste of the period.

Encouraged by these early successes, Offenbach undertook the delicate task of entirely remodeling both the form and the style of the light musical pieces which had so long been welcomed by the smaller theatres in Paris. With this purpose in view, he obtained a lease on the Théâtre Comte in the Passage Choiseul, reopened it in 1855 under the title of Bouffes Parisiens, and night after night attracted crowded audiences with a succession of brilliant humorous trifles. Ludovic Halévy, the librettist, was associated with him from the first, but still more after 1860, when Halévy obtained the collaboration of the author Henri Meilhac. In quick succession they produced one operetta after another until, in 1867, their efforts culminated in the triumph of The Grand Duchess of Gerolstein, perhaps the most popular opera bouffe that was ever written, not even excepting Offenbach's Orpheus in the Underworld, produced in 1858.

From this time forward, the success of Offenbach's pieces became an absolute certainty, and the new form of opera bouffe, which he had gradually endowed with an unbelievable succession of quality "hit tunes," was accepted as the only one worth cultivating. It found imitators, and aspirants of a younger generation worked from Offenbachian premises. Offenbach's works found their way to every town in Europe and eventually became known and popular in the United States. Tuneful, gay and exhilarating, their sometimes superficial content formed no obstacle to their popularity and perhaps even contributed to it.

In 1886 Offenbach's connection with the Bouffes Parisiens ceased, and with it the enormous burden of managing the theatre, as well as supplying it with one artistic creation after another. Offenbach continued to write, conduct and travel, and eventually also visited the United States. It is interesting to note that his style of light theatre found great acclaim here and has clearly had an enormous influence on the development of American musical theatre.

Before turning to Walter Felsenstein's notes on Offenbach's greatest musical and theatrical achievement, The Tales of Hoffman, which, tragically, he never completed, it would be well to note something about E. T. A. Hoffmann, the great German novelist who held great fascination for Offenbach.

II. ERNST THEODOR AMADEUS HOFFMANN

Ernst Theodor Amadeus Hoffmann was born in Koenigsberg, Prussia in 1776. Both his mother's and his father's families came from a long line of lawyers. Although young Hoffmann showed great talent for music and painting, he followed the family tradition and studied law as his principal subject, taking courses in piano, composition and painting as well. After graduation, he held various legal posts and finally settled at Posen, South Prussia, which at that time (1800) belonged to Poland. Having married a Polish woman, he was promoted to a prestigious court position in Warsaw in 1804.

The colorful and stimulating artistic climate of the Polish capital offered many opportunities for the pursuit of Hoffmann's artistic talents. However, his career in Poland was ended abruptly by Napoleon's victory at Jena. Hoffmann fled to Berlin where he had difficulty finding employment. Finally, through advertising in a newspaper, he was appointed music director of the small Opera House of Bamberg. This very humble position could have offered a depressing contrast to his former affluence and official respectability; however, Hoffmann saw in it a realization of his long-cherished wish to devote his life to the Arts.

"This must do and it will do; for now I shall never again have to write a relatio ex actis as long as I live, and so the Fountain of All Evil is dried up," he wrote in his diary.

After many stagnations, however, the Bamberg theatrical cash box became insolvent. Hoffmann, as in all straits of his life, disdained pecuniary assistance. He solicited employment from the editor of Leipzig's "Musikalische Zeitung" by writing to him in such a fantastically droll manner that he was accepted instantly. Within ten days, two Hoffmann essays were printed. They became the first of a series, afterwards collected and enlarged into the "Fantasiestuecke," which were to make him known as

a brilliant and completely original writer. In addition to his growing activities as a writer, he accepted a position as musical director in Dresden, but his theatrical career never went smoothly. When his conducting chores became too taxing, he turned to composing; but, once more, the clang of Napoleon's battles drowned out his melodies. Until the end of 1814 he led a life of hard vicissitudes: quarrels at the theatre, occasional illness, often in danger, light of heart and short of money.

Eventually, the political situation eased and Hoffmann was restored to his chair of office. He was promoted to Rath ("Councillor") at the Kammergericht ("Exchequer Court") in Berlin. His new situation seemed to be enviable -- ample income, reasonable hours, his literary fame quickly spreading, an opera, Undine, presented at the Berlin State Opera and receiving high praise from Carl Maria von Weber. Had he been wise, he might have been happy, but he was not wise. He was sharp-tempered, vain, requiring the wittiest conversation, preferably before a captive audience, while leading the same by talking like a sheer maniac. A witness of his Berlin days writes: "The order of his life from 1816 onward was this: On Mondays and Thursdays, he passed his forenoons at his post in the Kammergericht; other days, working at home. The afternoons he regularly spent in sleep to which, in summer, he sometimes added walking. The evenings and nights were devoted to the tavern. Even when out in company, while the other guests went home, he retired to the tavern to await the morning, before which time it was next to impossible to bring him home. Strangers who came to Berlin went to see him in the tavern. The tavern was his study, his pulpit, and his throne. Here his wit flashed and flamed like an Aurora Borealis, and the table was forever in an uproar. Thus, amid tobacco smoke and over-coarse earthly liquor, was Hoffmann wasting faculties which might have seasoned the nectar of the gods."

Incredible as it sounds, Hoffmann nevertheless always performed his official duties punctually and

irreproachably. He wrote more and more abundantly and turned out volumes of short stories which, in their masterful suspense and incredibly spooky and bizarre content, can perhaps in some ways be compared to those of Edgar Allan Poe. Among his novels, perhaps The Life of the Conductor Kreisler, on which Robert Schumann based his "Kreisleriana," is the most prominent literary achievement.

It is from the rich material of the short stories that Barbier and Carre have drawn for their libretto for The Tales of Hoffmann; e. g., the "Klein Zack" of Hoffmann's song derives from a story called "Klein Zaches," and the figures of Crespel and Antonia from one called "Meister Crespel."

Hoffmann's tavern orgies continued unabated, until his health at last sank under them. He died in 1882, at the early age of 46, having secured a place in German literature as one of the truly great romantic novelists.

III. NOTES ON THE FELSENSTEIN REVISION

It can be taken for granted that anyone who looks at a vocal score of The Tales of Hoffmann is aware of the fact that several adaptations of the work have been made since it was first performed. Any interpreter who considers one or the other of them should be reminded that none of them, and that includes the present one, can be referred to as "the original." The opera, which had its premiere after Offenbach's death, was already an adaptation. An original version, one by Offenbach's own hand, does not exist and therefore, of course, cannot be reconstructed.

The present revision has been undertaken only after the most careful research of facts and materials. The motivation clearly was prompted by a genuine hope to, perhaps, come closer to Offenbach's original intentions than has been the case before.

In order to provide an accurate background, some dates may be in order.

March 21, 1851:

Premiere of the "phantastic" play Les Contes d'Hoffmann by Jules Barbier and Michel Carre at the Odeon National Theatre in Paris.¹

We do know for certain that the as yet unknown composer Jacques Offenbach had been greatly impressed by this play. He was then only 32 years old and had discussed the possibility of an opera with Jules Barbier. Offenbach actually put down some musical sketches at that time. We do not know why Offenbach did not pursue the subject and why it lay dormant for more than 25 years. Only after he had acquired world fame as a composer of operettas and was plagued by disappointments and ill health, and when yet another composer (Hector Salmon) had almost finished with the composition to Jules Barbier's libretto, did Offenbach again take up work on his opera. Upon Salmon's withdrawal, Offenbach threw himself into a frantic work schedule, perhaps haunted by a certain foreboding that little time remained for him.

May 18, 1879:

During a concert in a private home, Offenbach plays parts of the score. The directors of the Opéra Comique in Paris and the Ring Theater in Vienna both expressed the desire to acquire the opera for a premiere.

October 5, 1880:

Offenbach dies. He had attended a musical rehearsal at the Opéra Comique in hopelessly poor physical condition, while the piano manuscripts were still in the hands of the proof readers. Orchestrations had barely begun. Therefore, Offenbach's family asked his friend Guiraud to finish the scoring according to Offenbach's intentions.

February 10, 1881:

The opera has its premiere at the Opéra Comique. Piano score, libretto and program of this performance have been preserved.²

December 7, 1881:

First German language performance at the Ring Theater in Vienna. From the program of this performance, it can be learned that the Giulietta act, cut in Paris, was performed in Vienna.

1887:

The Opéra Comique in Paris is destroyed by fire. It has been generally assumed that Offenbach's piano manuscript was burned.

Only one musical manuscript in Offenbach's own hand has been found, a score of the Antonia act, which was acquired in 1941 by the Paris Opéra from a private source. This manuscript is identical with the piano score of the Paris premiere. However, three different handwritings besides Offenbach's own can be easily recognized. To a large extent, not only the orchestrations, but even several bars of completed numbers, as well as all of the recitatives, have been written by alien hands.

Guided by these realities, it is easy to prove what the Offenbach-trained ear can also recognize elsewhere: the recitatives are not by Offenbach.

Based on the studies of the premiere materials, it can be assumed that the work consisted of set musical pieces, recitatives, and, at times, extensive stretches of spoken dialogue. Aside from a few cuts and an occasional dilution of the content of the play,

the play of 1851 is followed quite closely. However, the *Giulietta* act is missing. Since we know that it had been given in Vienna, it must have existed and was perhaps acquired when the director of the Vienna Opera heard it played by Offenbach at the private concert.

Taking into consideration all of this information, it appears most logical to assume that Offenbach had been closer to the basic idea and content of the play than the "executors of his last will." Offenbach obviously was striving for a dramatically convincing integration of word, music and song, rather than toward an opera composed throughout.

Whoever wants to take the trouble of reading the original play will see immediately why that brilliant showman and ingenious theater virtuoso, Offenbach, was attracted by this play which is written in a truly "Hoffmanesque" manner. Indeed, it seems most unlikely that he ever would have agreed to the more or less incoherent sequence of content in which his superb music has been presented in our century.

The present version offers a joining together of the 1851 play and the 1881 libretto. It can be considered a "free" adaptation only as far as the contrasts between the realistic action and Hoffmann's imaginary world are concerned. Also, both the negative intent and positive result of the "tales" have been clarified, thereby putting the concern of the Muse for the poet Hoffmann into proper perspective. It was a small and obvious step to change the figure of the Student (as done in the original play) into the figure and development of Niklaus and transform him, as was done in the original play, into the Muse.

Regarding the music, one should speak of a revision, rather than of a new arrangement. Besides the obvious elimination of the recitatives, the following was done:

1. Omission of the Ghost Chorus
2. Omission of Lindorf's Couplet in the first act
3. Addition of a Romanza (taken from another Offenbach score) in the second act
4. Switching of duets from the third to the fourth act
5. Change of the Giulietta Septet into a Trio
6. Some minor cuts
7. Some melodramatic underscoring

The chronology of the musical numbers has been almost totally preserved. At this time, it should also be pointed out that the general custom of placing the Giulietta act before the Antonia act appears to be contradictory to the original planning of sequences, a custom which seems not to make much sense in regard to the play's plot.

Walter Felsenstein
Berlin, 1958

1. Bibliothèque Nationale, Paris.
2. Piano score: Choudens, Paris, 1881.
Libretto: Calman Levy, Paris, 1881.
Both now in the Bibliothèque Nationale, Paris.

SYNOPSIS OF THE PLOT

The opera is preceded by a spoken Prologue of the Muse, whose concern for Hoffmann makes her take on the character of Niklaus, Hoffmann's friend and companion in his various ventures.

ACT I: LUTTER'S CELLAR

The first act of the opera takes place in Lutter's Cellar, a famous tavern, where the German poet Hoffmann spends most of his evenings. Hoffmann is currently in love with the famous prima donna, Stella. He points out that she embodies the three women in his life. He meets Councillor Lindorf, in whom he sees both a dangerous rival for Stella's love and an eternal, evil antagonist. The tavern is crowded with young men, some of them Hoffmann's close friends. They beg him to tell them the stories of his three love affairs.

ACT II: OLYMPIA

As he recalls the name of his first love, Olympia, the scene changes to the home of the physicist Spalanzani who, together with the oculist Coppelius, has created a lifeless, but beautiful singing automaton, whom he introduces to a house full of guests as his daughter Olympia. Coppelius supplies rose-colored glasses through which Hoffmann sees Olympia as a real girl, with whom he falls in love. When Coppelius learns that Spalanzani intends to cheat him of the money he owes for Olympia's eyes, he smashes the automaton to bits, and Hoffmann, without his magic glasses, realizes that he has fallen in love with a mere puppet.

INTERLUDE

Back in Lutter's Cellar, the crowd has listened with great interest to Hoffmann's story and begs to hear the next one. As Hoffmann begins to talk of his next love, Antonia, the scene changes to . . .

ACT III: ANTONIA

Antonia is a lovely singer, whose father, Crespel,

has forbidden her to sing because of her fragile health. Any exertion would be fatal. Antonia loves Hoffmann, who does not know of her illness. When he learns about it, he asks Antonia to give up her singing; he will give up his music, become a lawyer and marry her. Antonia is willing to do this, but the diabolical Dr. Miracle, who has also treated her mother, goads her into singing. The stress is too great and she dies from sheer exhaustion.

ACT IV: GIULIETTA

This act opens with one of the most famous pieces ever written for any opera, the Barcarolle. Hoffmann is now in love with the courtesan Giulietta, who is under the evil influence of Captain Dapertutto. Knowing Giulietta's love for luxury and wealth, Dapertutto lures her by the offer of a magic diamond if she will obtain Hoffmann's mirror reflection (his soul). Hoffmann fights a duel with Schlemihl, one of Giulietta's lovers, kills him and falls prey to Giulietta's designs. Dapertutto secretly drops poison into a glass and, as Giulietta drinks from it, she dies in Hoffmann's arms.

ACT V: LUTTER'S CELLAR

The scene reverts to the tavern, where Lindorf takes advantage of Hoffmann's drunken stupor to escort Stella to supper. As Hoffmann broods about his ill fortunes, the Muse, no longer in the guise of Niklaus, appears before Hoffmann's imagination, seen only by him. She points out that Hoffmann's true love must be she, the Muse, his art. Hoffmann realizes that indeed it is his art for which he must live.

-- Lys Bert Symonette

THE CURTIS ORCHESTRA
David Effron, Conductor

VIOLIN I

Mayuki Fukuhara
Bayla Keyes
Jennifer Nickson
Adam Silk
Huei-Sheng Kao
Nadja Salerno-Sonnenberg

VIOLIN II

Soon-Young Kim
Cynthia Martindale
Catherine Tait
Liang-Ping How
Soon-Ik Lee

VIOLA

Steven Ansell
Sarah Clarke
Allegra Askew

CELLO

Marcy Rosen
Anne Martindale
David Goldblatt
Dorien de León
Hampton Mallory

DOUBLE BASS

Alan Steiner
Peter Lloyd

FLUTE

David Cramer
Bruce Braunstein

OBOE

Jan Eberle
John Ferrillo

CLARINET

Marek Urstein
Phyllis Drake

BASSOON

Danny Phipps
Richard Hoenich

HORN

Herbert Winslow
Thomas McAninch
Vincent Barbee
David Knapp

TRUMPET

Lorraine Cohen
Brian Moon

TROMBONE

Thomas Elliott
Carl Lenthe
Mary Beth O'Quinn

TIMPANI

David Gross

PERCUSSION

Anthony Vigilante

HARP

Richard Turner

HARPSICHORD

Paul Fayko

ORCHESTRA LIBRARIAN

Nancy Shear

ORCHESTRA MANAGERS

Vincent Barbee
Sharon A. Ray

THE CURTIS OPERA
1975-76 Season
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March 4, 6 Cimarosa: THE SECRET MARRIAGE
May 15, 17 Production to be announced

All Walnut Street Theatre performances
are sung in English

Members receive one ticket for each production
Orchestra, Mezzanine: \$19.50
Balcony: \$15.00

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(Dates to be announced)

Massenet: MANON (Sung in French)
Puccini: IL TRITTICO - Suor Angelica,
Il Tabarro, Gianni Schicchi
(Sung in Italian)
Mozart: THE MAGIC FLUTE (Sung in German)

Memberships are \$15.00 each
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All Curtis Studio performances
are with piano accompaniment

1975-76 Programs Subject to Change

Those who become members by May 15 will receive a special bonus. For further information, please call 546-0700 or write: The Curtis Institute of Music, Attention: Concert Department, 1720 Locust Street, Philadelphia, Pennsylvania 19103.



THE CURTIS INSTITUTE OF MUSIC

ALUMNI ASSOCIATION NEWSLETTER

SPECIAL ISSUE

GOLDEN ANNIVERSARY ALUMNI WEEKEND

PHILADELPHIA, PENNSYLVANIA

FEBRUARY 28 to MARCH 2, 1975

PROGRAM OF EVENTS



FRIDAY, FEBRUARY 28, 1975

6:30 p.m. GOLDEN ANNIVERSARY BANQUET
Bellevue-Stratford Hotel

Reception and Cocktails
Clover Room and Red Room

Dinner
Ballroom

Cream of Watercress Soup
Caesar Salad Bellevue
Roast Prime Ribs of Beef au Jus Naturel
Green Beans Amandine Rissolle Potato Parisienne
Coupe Jubilee Chantilly Butter Cookies
Demi-Tasse

M. Todd Cooke, president, The Curtis Institute
of Music, presiding
John de Lancie, president, Alumni Association
Boris Goldovsky, master of ceremonies

Terzetto on The Curtis Institute
of Music Catalogue Gian Carlo Menotti
for three male singers (?),
bassoon, and piano

Orlando Cole
Alexander McCurdy
Boris Goldovsky
Justin Miller, bassoon
Martha Halbwachs Massena, piano

Address: Leonard Bernstein

Distribution of 50th Anniversary Issue of
OVERTONES

THE CURTIS OPERA
presents
R. S. V. P., or A MUSICALE AT MR. CAULIFLOWER'S
by JACQUES OFFENBACH
ADAPTED AND TRANSLATED BY DINO YANNOPOULOS

Production Staged by Dino Yannopoulos
Music Director: David Effron
Technical Director: Joseph Gasperec
Assistant to Mr. Yannopoulos: Vincent Lombardo
Musical Assistant: Barbara Silverstein
Scenery, Lighting, and Costumes: Clarke Dunham
Scenery: Built and Painted by Hart Scenic Studios
and James McPeak
Costumer: Betty Williams and Company
Music: By Arrangement with G. Schirmer, Inc.

General Manager and Artistic Coordinator: Anthony Checchia
Concert Manager and Public Relations: Jim McClelland
Opera Department Manager: Donald Kardon
Orchestra Manager: Martin Schuring
Orchestra Librarian: Nancy Shear
Program Coordinator: Shirley Weekley

CAST (In order of appearance)

Stuart Offenbach.....	Steven Williams
Mrs. Stuart Offenbach.....	Jane Shaulis
Ernestine.....	Gianna Rolandi
Chrysodule Babybas.....	Vinson Cole
Mr. Cauliflower.....	Stephen West
Peterman.....	Gregory Wiest
Balandard.....	Richard Shapp
Madame Balandard.....	Jane Shaulis
Meinherr Regeulsman.....	Barbara Silverstein
Guests.....	Claudia Visca
.....	Paul Proveaux

Setting: New York City, Today

THE CURTIS ORCHESTRA

David Effron, Conductor

VIOLIN I

Cheryl Minor
Sarah Johnson
Catherine Tait
Young-Mi Cho
Jennifer Nickson
Adam Silk

VIOLIN II

Bayla Keyes
Elsa Nilsson
Jill Levy
Akiko Sakonju

VIOLA

Randolph Kelly
Bruce Plumb
Wayne Brooks

VIOLONCELLO

Marcy Rosen
Michael Reynolds
Heidi Jacob
Dorien de León

DOUBLE BASS

Alan Steiner
Brian Liddle

FLUTE

David Cramer
Bruce Braunstein
Sheryl Henze (piccolo)

OBOE

Jan Eberle
John Ferrillo

CLARINET

Eli Eban
Stewart Newbold

BASSOON

Danny Phipps
John Wetherill

FRENCH HORN

Herbert Winslow
W. J. Vincent Barbee

TRUMPET

Lorraine Cohen
Brian Moon

TROMBONE

Mary Beth O'Quinn

TIMPANI

Earl Blackburn

PERCUSSION

Anthony Vigilante

SATURDAY, MARCH 1, 1975

10:30 a.m. Business Meeting - Alumni Association
John de Lancie, presiding
Curtis Hall

12:30 p.m. Box Lunch and Champagne
First Floor, 1726 Locust

2:00 p.m. Buses leave Rittenhouse Square

2:30 p.m. CONCERT
HARRISON AUDITORIUM
THE UNIVERSITY OF PENNSYLVANIA MUSEUM

Scherzo in B flat minor, Op. 31 Chopin
Cecile Licad, piano

Minnelieder for soprano and wind quintet
R. Murray Schafer
Ellen Phillips, soprano David Cramer, flute
Robert Stephenson, oboe Eli Eban, clarinet
Herbert Winslow, horn Danny Phipps, bassoon

Octet in E flat major, Op. 20 Mendelssohn
Dong-Suk Kang, violin Dorian Rence, viola
Peter Zazofsky, violin Doris Lederer, viola
Adam Silk, violin Anne Martindale, cello
Sarah Johnson, violin Nobuko Takeuti, cello

SUNDAY, MARCH 2, 1975

10:15 a.m. Buses leave Rittenhouse Square

10.45 a.m.

CONCERT

HARRISON AUDITORIUM

THE UNIVERSITY OF PENNSYLVANIA MUSEUM

Introduction and Allegro

Ravel

Sophie Bruno DeLise, harp David Cramer, flute

Eli Eban, clarinet Elsa Nilsson, violin

Akiko Sakonju, violin Randolph Kelly, viola

David Goldblatt, cello

Abschiedslied der Zugvögel, Op. 63 No. 2 Mendelssohn
Herbstlied, Op. 63 No. 4

Wiegenlied, Op. 78 No. 4

Schumann

Er und Sie. Op. 78 No. 2

Ich und Du (posth.)

Cornelius

Der beste Liebesbrief, Op. 6 No. 2

Claudia Visca, soprano Kim Kostenbader,
baritone

Vladimir Sokoloff, piano

Parable II for Brass Quintet, Op. 108

Persichetti

Bert Truax, trumpet Herbert Winslow, horn

Lorraine Cohen, trumpet Harry Weil, tuba

Mary Beth O'Quinn, trombone

Quartet No. 2, Op. 17

Bartok

Adam Silk, violin

Bruce Plumb, viola

Bayla Keyes, violin

Marcy Rosen, cello

SUNDAY LUNCHEON: CHANGE OF PLACE

PLEASE NOTE:

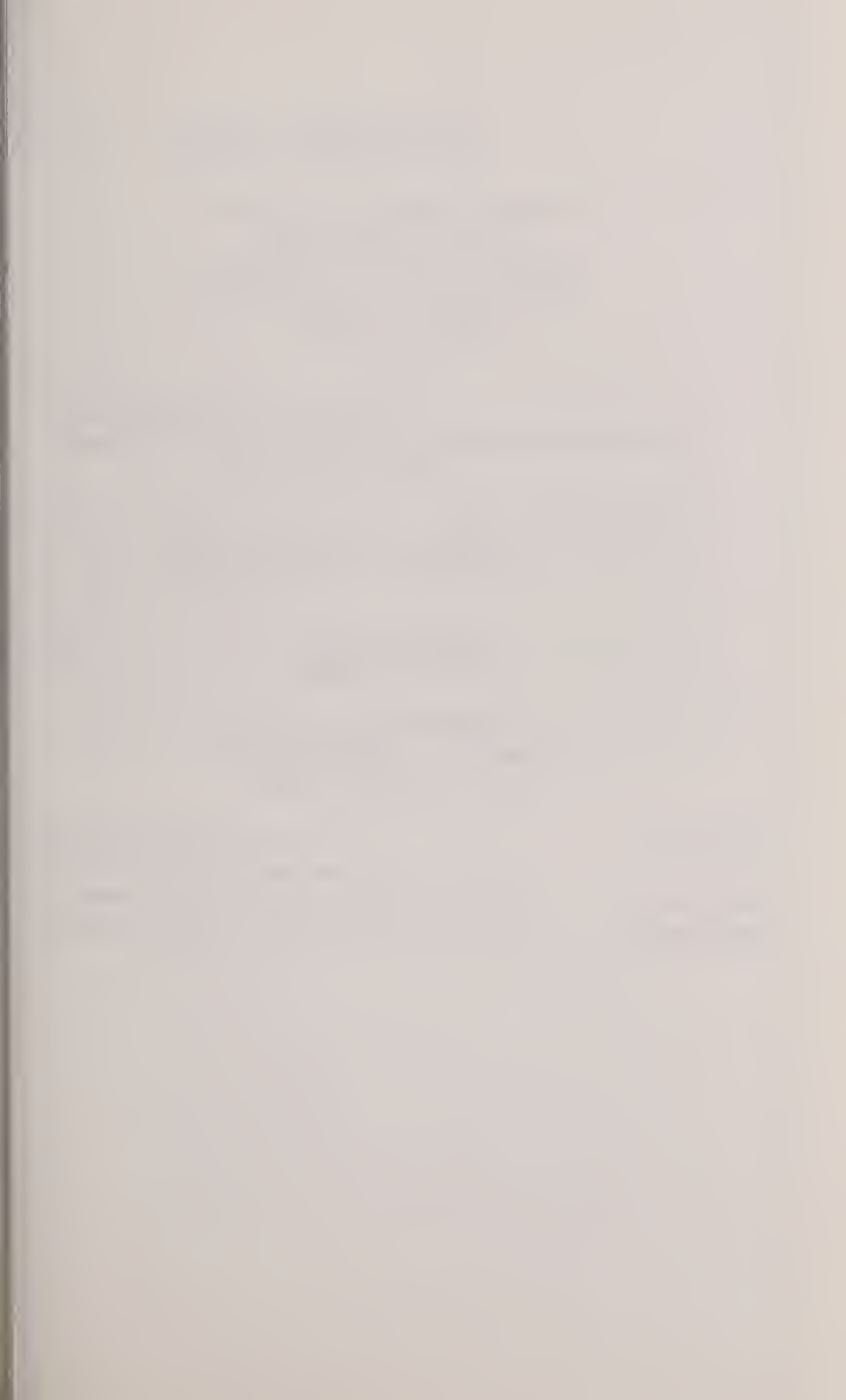
The luncheon scheduled for Sunday, March
2 will be held in the

BALLROOM of the WARWICK HOTEL

17th and Locust Streets

instead of at the Barclay Hotel. The time -
12:30 p.m., menu, and program are otherwise the
same as indicated in the program book.





12:30 p.m. Cocktails and Luncheon
 Ballroom, Barclay Hotel

 Fresh Fruit Supreme Tropicana
 Mixed Green Salad
 Grenadin of Chicken Regency
 Rice Croquette String Beans
 Parfait Cookies
 Coffee

John de Lancie, presiding
Speaker: Egidio Ortona, Italian Ambassador to
 the United States

2:30 p.m. Business Meeting - Alumni Association
 John de Lancie, presiding
 Curtis Hall

8:00 p.m. GALA CONCERT
 ACADEMY OF MUSIC

 THE CURTIS ORCHESTRA
 EUGENE ORMANDY, Conductor
 RUDOLF SERKIN, Piano

Leonore Overture No. 3	Beethoven
Concerto in E flat major for Piano and Orchestra, Op. 73	Beethoven
Symphony No. 7 in A major, Op. 92	Beethoven

DISPLAYS AND EXHIBITS

MANUSCRIPTS AND RARE BOOKS

From the Curtis Institute Collection
Library and Corridors, Knapp Hall

Manuscripts

Ileborgh Tablature "Praeludia" (1448)
Antiphonary - Chants (16th Century)
J. S. Bach: Cantata No. 180
W. A. Mozart: Miserere, K. 85
J. Brahms: Magyarisch, Op. 46 No. 2

First and Early Editions

Thomas Morley: Plaine and Easie Introduction to Practicall Musicke (1608)
Robert Gay: Beggar's Opera
Gluck: Orfeo ed Euridice, full score
Beethoven: Fidelio, full score

Documents

Burrell Collection of Wagneriana
Letters and Autographs of Famous Composers and Musicians

Displays Arranged by Barbara Henry, Librarian

ALUMNI EXHIBIT OF PHOTOGRAPHS AND BOOKS

Loaned By Alumni, Faculty, Staff, and
Curtis Institute Library
Old Reading Room, First Floor, 1726 Locust

Five Panels of Photographs, Arranged by
Decades. One Panel of Photographs of
Alumni Members of Metropolitan Opera
Company and of Curtis Opera Productions.
Books and Publications by Alumni

Panels Arranged by Gabriel Braverman '34; Bella Braverman Bookbinder '35; Jane Hill Meyer; Keo Mittnacht. Cases and panels loaned by courtesy of Philadelphia Art Alliance. Frank A. Lloyd, executive director, to whom we express our thanks.

**CURTIS INSTITUTE OF MUSIC
ALUMNI ASSOCIATION NEWSLETTER**

Leo S. Luskin, *Editor*
Freda Pastor Berkowitz, *Correspondent*

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ACKNOWLEDGEMENTS

We gratefully acknowledge the role of all past and present officers, directors, faculty, staff, alumni, and students of The Curtis Institute of Music whose devoted work has made the Golden Anniversary Alumni Weekend possible and successful.

We make special mention of the following:

Mary Louise Curtis Bok Zimbalist, founder
Rudolf Serkin, director
M. Todd Cooke, president
William **Carson** Bodine, vice-president
Robert B. Hauptfuhrer, treasurer

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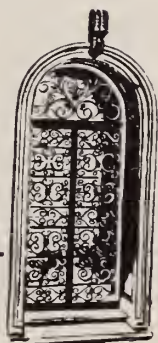




THE
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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biography of William Steinberg

William Steinberg was born in 1899 in Cologne, Germany, and was educated in the music conservatory of his native city. In 1920, he was appointed assistant to Otto Klemperer at the Cologne Opera, and he soon rose to become one of the company's principal conductors. Dr. Steinberg later became Opera Director in Prague and, in 1929, he assumed directorship of the Opera and the Museum Concerts in Frankfurt. He also served as regular guest conductor of the Berlin State Opera, introducing many contemporary operas during his tenure, until the Nazis dismissed him from his posts in 1933.

In 1936, he left Germany. Together with violinist Bronislaw Huberman, he founded the Palestine Orchestra (now the Israel Philharmonic), and he became its first permanent conductor. Two years later, Arturo Toscanini invited Steinberg to come to America to assist in the organization of the NBC Symphony Orchestra. While serving as associate conductor of the NBC Symphony, he appeared regularly as guest conductor with many major American orchestras, including the New York Philharmonic, the Boston Symphony, the Chicago Symphony and the Philadelphia Orchestra. In 1952, after serving five years as Music Director of the Buffalo Philharmonic, he accepted a similar post with the Pittsburgh Symphony.

Dr. Steinberg commuted between Pittsburgh and London in 1958 and 1959, serving two seasons as Music Director of the London Philharmonic Orchestra, then being re-organized as one of the world's great orchestras.

In 1964, he was named to the newly created post of Permanent Guest Conductor of the New York Philharmonic and, in August 1965, he inaugurated the Philharmonic's history-making park concerts, leading the orchestra in a performance of Beethoven's *Ninth Symphony* for the series' opening concert in Central Park.

As of the 1969-70 season, Dr. Steinberg became Music Director of the Boston Symphony Orchestra, while retaining his post in Pittsburgh. Although he is still a frequent guest conductor in Boston, he has given up his position as Music Director to devote more time to the Pittsburgh Symphony where he holds a lifetime contract.

Last season, Dr. Steinberg led the Pittsburgh Symphony in a three-week tour of the West Coast and Japan. During the summer, he returned to Europe for guest conducting engagements in Berlin, Cologne and Zurich. He also led the Boston Symphony at Tanglewood and conducted the Pittsburgh Symphony for two concerts during their summer residence at the Ambler Festival.

THE CURTIS INSTITUTE OF MUSIC

SUNDAY CONCERTS SERIES

The Walnut Street Theatre

Sunday, November 17, 1974 at 3:30 P.M.

WILLIAM STEINBERG

conducting

The Curtis Institute of Music

Symphony Orchestra

PROGRAM

I

Concert Music for Strings and Brass,
Opus 50 (1930)

Paul Hindemith
(1895-1963)

Part I: Moderately fast, with strength

—Very broadly, but flowing throughout

Part II: Lively—Slow—In the first tempo (Lively)

II

Le Bourgeois Gentilhomme Suite, Opus 60 (1916)

Richard Strauss
(1864-1949)

Overture (Prelude to Act I)

Minuet

The Fencing Master

Entrance and Dance of the Tailor

Lully's Minuet

Courante

Entrance of Cléonte

Intermezzo (Prelude to Act II): Dorante and Dorimène

The Dinner (Banquet Music and Dance of the Young Scullion)

INTERMISSION

III

Symphony No. 5 in C Minor,
Opus 67 (1805-07)

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Andante con moto

Allegro

Allegro

THE CURTIS INSTITUTE OF MUSIC SYMPHONY ORCHESTRA

VIOLIN I

Peter Zazofsky, Concertmaster
Catherine Tait†
Sarah Johnson
I-Fu Wang
Dong-Suk Kang
Elsa Nilsson
Adam Silk†
Young-Mi Cho
Mayuki Fukuhara
Charles Stegeman
David Jacobson
Jill Levy†
Soon-Ik Lee

VIOLIN II

Bayla Keyes
Cheryl Minor
Jennifer Nickson
Joseph Genualdi
Nicholas Grant
Huei-Sheng Kao
Cynthia Martindale
Liang-Ping How
Soon-Young Kim
Akiko Sakonju
Sara Lucktenberg
Victoria Noyes
Nadja Salerno-Sonnenberg

VIOLA

Bruce Plumb
Dorian Rence
John Pruett
Steven Ansell
Wayne Brooks
Patrick Connolly
Allegra Askew
Mark Cedel
Doris Lederer
Sarah Clarke
Lynne Edelson
Sharon Ray

CELLO

Marcy Rosen
David Goldblatt
Anne Martindale
Heidi Jacob
Dorien de Leon
Michael Reynolds
Young-Chang Cho
Nobuko Takeuti
Sarah Seiver
Cameron Lowe
Hampton Mallory
Ronald Thomas
Roger Low

DOUBLE BASS

Alan Steiner
Donald Hermanns
Neil Brawley
Brian Liddle
Peter Lloyd
Charles Abramovic
Miles Davis*
Dale Gold*

FLUTE

Bruce Braunstein (B)
Sylvia Cartwright
David Cramer (S)
Sheryl Henze

OBOE

Jan Eberle (S)
John Ferrillo
Robert Stephenson (B)

CLARINET

Eli Eban (B)
Stewart Newbold
Marek Urstein (S)

BASSOON

Danny Phipps
Eric Sjostrom (S) (B)

CONTRABASSOON

John Wetherill

HORN

W.J. Vincent Barbee
David Knapp
Thomas McAninch
Daniel Williams (S) (B)
Herbert Winslow (H)

TRUMPET

Lorraine Cohen (B)
Jeffrey Shuman
Bert Truax (H) (S)

TROMBONE

Carl Lenthe
Mary Beth O'Quinn (H) (B)

BASS TROMBONE

Philip McClelland (S)

TUBA

Carleton Greene

TIMPANI

David Gross (S)
Martha Hitchins (B)

PERCUSSION

Earl Blackburn
Martha Hitchins
Sharon Ray
Anthony Vigilante

HARP

Catherine White

PIANO

Cynthia Raim

LIBRARIAN

Nancy Shear

MANAGER

Martin Schuring

†Violinists who play viola for the Hindemith *Concert Music*

*Former students

N.B. Wind and percussion players are listed alphabetically. Principal winds for the various works are indicated as follows: (H)=Hindemith; (S)=Strauss; (B)=Beethoven.

THE
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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



BENITA VALENTE has studied with Lotte Lehman, Martial Singher and Margaret Harshaw. A graduate of the Curtis Institute of Music in 1960, she went on to win the Metropolitan Opera Auditions and embarked on a career which has established her as an unusually versatile performer of lieder, chamber music and oratorio, as well as an opera singer with more than forty roles in her repertoire. Miss Valente made her Metropolitan Opera debut in 1973 as Pamina in Mozart's *The Magic Flute*, and she will return there to sing Nannetta in Verdi's *Falstaff* next spring. In the 1973-74 season, Miss Valente also made her debut in Vienna, Amsterdam and Paris. She has appeared as soloist with most of the major orchestras including Philadelphia, Cleveland, Boston, New York, Minneapolis, Detroit, Houston, Cincinnati, St. Louis, San Francisco and Pittsburgh, as well as at the Tanglewood, Ravinia, Saratoga, Caramoor, Aspen, Mostly Mozart and Marlboro Festivals. A native Californian, Miss Valente presently makes her home in Philadelphia with her husband, Anthony Checchia, Manager and Artistic Coordinator at the Curtis Institute, and their son Peter.

LEE LUVISI was born in Louisville, Kentucky where he studied with Dwight Anderson. Upon his graduation from the Curtis Institute of Music, where he studied with Rudolf Serkin and Mieczyslaw Horszowski, he became its youngest faculty member, remaining there until he assumed his present position as Artist in Residence at the University of Louisville in 1963. Mr. Luvisi has appeared as soloist with the New York Philharmonic, the Philadelphia Orchestra, the Chicago, Pittsburgh, Cincinnati, Baltimore, St. Louis and Indianapolis Symphonies, l'Orchestre de la Suisse Romande, London's New Philharmonia Orchestra and the London Mozart Players. He has made two coast-to-coast tours with Music from Marlboro and his annual tours of the United States, Canada and Europe include recital engagements in New York, Vienna, Stuttgart, Munich, Berlin, Frankfurt, Hamburg, The Hague, Geneva and London, where he has given three Queen Elizabeth Hall recitals, in addition to several broadcasts for the BBC.

HAROLD WRIGHT, a 1950 graduate of the Curtis Institute of Music, is presently principal clarinetist with the Boston Symphony Orchestra. Prior to that, he occupied the solo clarinet chair of the National Symphony in Washington, D.C. He has participated in the Marlboro and Tanglewood Music Festivals and with the Festival Casals, and his chamber music activities include appearances with the Guarneri, Galimir, Juilliard and Budapest String Quartets and the Boston Symphony Chamber Players, as well as a nationwide tour with Music from Marlboro.

THE CURTIS INSTITUTE OF MUSIC

SUNDAY CONCERT SERIES

The Walnut Street Theatre

Sunday, December 15, 1974 at 3:30 P.M.

BENITA VALENTE, Soprano

LEE LUVISI, Piano

HAROLD WRIGHT, Clarinet

PROGRAM

I

Sonata in C Major, K. 330 (1778)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro moderato

Andante cantabile

Allegretto

Mr. Luvisi

II

*Selections from the English Songs,
Hob. XXVIa (1794-95)*

Joseph Haydn
(1732-1809)

A Pastoral Song

She Never Told Her Love

The Mermaid's Song

Miss Valente, Mr. Luvisi

III

Six Songs

Johannes Brahms
(1833-1897)

Therese, Opus 86, No. 1 (1877-78)

Auf dem Kirchhofe, Opus 105, No. 4 (1886)

Nachtigall, Opus 97, No. 1 (1884-86)

Meine Liebe ist grün, Opus 63, No. 5 (1873-74)

Der Tod, das ist die kühle Nacht, Opus 96, No. 1 (1884-86)

Vergebliches Ständchen, Opus 84, No. 4 (1878-81)

Miss Valente, Mr. Luvisi

INTERMISSION

IV

*Barcarolle in F-sharp Minor,
Opus 60 (1845-46)*

Frédéric Chopin
(1810-1849)

Mr. Luvisi

V

Three Songs

Richard Strauss
(1864-1949)

Allerseelen, Opus 10, No. 8 (1882-83)

Die Nacht, Opus 10, No. 3 (1882-83)

Ständchen, Opus 17, No. 2 (1885-86)

Miss Valente, Mr. Luvisi

VI

*Der Hirt auf dem Felsen,
Opus posth. 129, D. 965 (1828)*

Franz Schubert
(1797-1828)

Miss Valente, Mr. Wright, Mr. Luvisi



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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biography of Jorge Bolet

Jorge Bolet was born in Havana, Cuba in 1914, and began serious study of the piano at age five under the direction of his sister Maria. He played his first public recital at age nine and appeared as soloist with the Havana Sinfonica at age ten. In 1927, Mr. Bolet was awarded a scholarship so the Curtis Institute of Music where he studied with David Saperton. At the age of sixteen, while still a student at Curtis, he appeared as soloist in Carnegie Hall with the Curtis Symphony Orchestra under Fritz Reiner. He also completed his academic studies at the Stonybrook School in Long Island, graduating from both institutions in 1934.

He continued his piano study with Moriz Rosenthal in Europe and began his concert career there with appearances in Vienna, Berlin, Paris, London, The Hague, Amsterdam, Milan, Madrid and other Spanish cities.

Upon his return to the United States, Mr. Bolet taught piano at Curtis and also studied conducting under Reiner. He made his Town Hall recital debut in 1937 as winner of the Naumburg Award, and in 1940 he received the first Josef Hofmann Award given by the Curtis Institute of Music.

He made his North American orchestra debut playing the Rachmaninoff *Third Concerto* with the Philadelphia Orchestra under Eugene Ormandy. Since then Mr. Bolet has performed with most of the major orchestras of the world including Amsterdam, Berlin, Boston, Chicago, Cleveland, Copenhagen, Detroit, Los Angeles, Madrid, Minnesota, Oslo, Pittsburgh and a record eleven appearances with the New York Philharmonic during a single season in 1971-72.

As both recitalist and soloist with orchestra, Mr. Bolet has toured extensively throughout North and South America, Western Europe, the Far East, South Africa, Australia, New Zealand and behind the Iron Curtain. He is known to an even wider audience through his radio and television appearances on such programs as the Bell Telephone Hour and through his many recordings. A leading interpreter of the music of Franz Liszt, Mr. Bolet recorded the sound track for "Song without End," the film biography of the 19th century composer-pianist, and his most recent releases for RCA Victor include Liszt's *Transcendental Etudes* and *Consolations*, as well as "Liszt's Greatest Hits of the 1850's," a recording of the composer's songs and opera transcriptions.

When not on tour, Mr. Bolet divides his time between Spain and Bloomington, Indiana, where he has been Professor of Music at Indiana University for the past five seasons. He is under the management of Columbia Artists, and he plays the Baldwin piano.

THE CURTIS INSTITUTE OF MUSIC

SUNDAY CONCERT SERIES

The Walnut Street Theatre

Sunday, January 19, 1975 at 3:30 P. M.

JORGE BOLET, Pianist

PROGRAM

I

Prelude and Fugue in E Minor,
Opus 35, No. 1 (1836)

Felix Mendelssohn
(1809-1847)

Variations sérieuses, Opus 54 (1841)

Felix Mendelssohn

II

Sonata in B Minor, Opus 58 (1844)
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Frédéric Chopin
(1810-1849)

INTERMISSION

III

Three Sonetti del Petrarca,
from "Années de pèlerinage,"
Book II (Italie) (1846)

Franz Liszt
(1811-1886)

No. 4: Sonetto 47 del Petrarca

No. 5: Sonetto 104 del Petrarca

No. 6: Sonetto 123 del Petrarca

Overture to "Tannhäuser" (1845)
(Transcribed by Liszt in 1848)

Richard Wagner
(1813-1883)



THE
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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biographical Notes

The fourth of six children, Peter Serkin was born in New York City in 1947. In 1958 he entered The Curtis Institute of Music, where he studied for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. He made his first public appearance at the age of twelve in a performance of the Haydn Concerto in D Major, conducted by Alexander Schneider at the Marlboro Music Festival and repeated that fall for his New York debut. He has since appeared as soloist with major orchestras including Boston, Chicago, Cleveland, Los Angeles, Minnesota, New York, Philadelphia, San Francisco, Toronto, the Amsterdam Concertgebouw, the Japan Philharmonic, and the English Chamber Orchestra with which he recorded the six Piano Concertos of Mozart under Mr. Schneider's direction in 1973. Mr. Serkin is also an enthusiastic chamber music performer whose recently formed chamber ensemble, TASHI, (Tibetan for good fortune), plays repertoire for various combinations of piano, violin, cello and clarinet. He has played much of the piano repertoire of Olivier Messiaen, whose two-hour solo piano work, *Vingt Regards sur l'Enfant Jesus*, he has recorded for RCA Victor and performed extensively throughout the country, including a recital at Curtis in 1973. His concert and recital programs, as well as his many recordings for RCA, Columbia and Vanguard, reflect his versatility and his interest in performing such rarely-heard works in addition to the standard repertoire.

Jaime Laredo achieved international prominence when, in 1959, at the age of eighteen, he won the Queen Elisabeth of Belgium International Music Competition. Born in Cochabamba, Bolivia in 1941, he had learned the rudiments of music before he was five years old. In 1948 he was taken first to San Francisco, where he studied with Antonio de Grassi and Frank Houser, and then, in 1953, to Cleveland for further study with Josef Gingold. In 1954 he entered The Curtis Institute of Music, where he studied with Ivan Galamian, receiving his diploma in 1959, just a few weeks after he won the Queen Elisabeth Competition. He has appeared with virtually every major orchestra in the United States, Canada, Europe, Central and South America. Mr. Laredo, who played his first full public recital in San Francisco at the age of eight, is also active as both recitalist and chamber music performer. Since 1971 he has been a member of the faculty of The Curtis Institute of Music, and he appeared as soloist with the Curtis Symphony Orchestra in January 1974. He is a frequent participant at the Marlboro and Casals Festivals, an artist member of the Chamber Music Society of Lincoln Center, and he recently added a new dimension to his career by playing the viola as soloist with orchestra and chamber groups. He can be heard on Columbia, RCA and Desto Records.

Continued on back cover

THE CURTIS INSTITUTE OF MUSIC

SUNDAY CONCERT SERIES

The Walnut Street Theatre

Sunday, March 9, 1975 at 3:30 P. M.

PETER SERKIN, Piano

JAIME LAREDO, Violin

LESLIE PARNAS, Cello

PROGRAM

I

Suite Italienne for Violin and Piano (1933)

(Transcribed from the "Pulcinella" Suite

by the composer and S. Dushkin)

Introduzione

Serenata

Tarantella

Gavotta con due variazioni

Scherzino

Minuetto e Finale

Igor Stravinsky

(1882-1971)

Mr. Laredo and Mr. Serkin

II

Trio in C Major, Opus 87 (1882)

Allegro

Andante con moto

Scherzo: Presto

Finale: Allegro giocoso

Johannes Brahms

(1833-1897)

Mr. Serkin, Mr. Laredo and Mr. Parnas

INTERMISSION

III

For Away (1974)

Toru Takemitsu

(b. 1930)

Mr. Serkin

IV

Trio in A Minor (1914)

Modéré

Pantoum: Assez vif

Passacaille: Très large

Final: Animé

Maurice Ravel

(1875-1937)

Mr. Serkin, Mr. Laredo and Mr. Parnas

Born in St. Louis in 1931, Leslie Parnas began to study piano with his mother when he was five years old. He soon switched to cello and, at the age of fourteen, made his debut with the St. Louis Little Symphony. He studied at The Curtis Institute of Music from 1948 through 1951 with Gregor Piatigorsky, Shirley Trepel and Erling Bengtsson, and with Pablo Casals during his frequent appearances at the Casals Festivals in Prades and Puerto Rico. In 1955 he was named principal cellist of the St. Louis Symphony, and in 1957 he won the Prix Pablo Casals at the International Cello Competition in Paris. His winning of Second Prize at the 1962 Tchaikovsky Competition in Moscow launched an international solo and recital career which has included many engagements with major orchestras both here and abroad and several European tours, among which was a recent State Department sponsored trip with Rudolf Serkin. This season he will be making solo recital tours of South Africa, Russia and major European cities, in addition to his numerous concert appearances throughout the United States. At present, Mr. Parnas is on the faculty of Boston University. Since 1970 he has been a member of the Chamber Music Society of Lincoln Center, and in 1972 he was appointed Music Director for the Kneisel Hall Summer Music School in Blue Hill, Maine, adding still another facet to his busy musical life.

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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biographical Notes

The Guarneri String Quartet, which will celebrate its tenth anniversary season in 1975-76, was founded at Vermont's Marlboro Music Festival at the suggestion of the Budapest Quartet's second violinist, Alexander Schneider. The name was supplied by the Budapest's violist, Boris Kroyt, who had once played with a European quartet called the Guarneri, after the 18th century violin maker. Now one of the most popular and highly praised quartets of our time, the Guarneri has an extremely busy annual concert schedule which, during the 1974-75 season includes over 100 recitals and orchestral appearances. Of these, 21 will be in major European cities, 16 in New York City on such series as Lincoln Center's Great Performers Series, more than two dozen on college and university recital series, and the remainder in major cities throughout the United States and Canada. Two highlights of their tenth anniversary season will be a special five-concert series on the Great Performers Series at Lincoln Center and the release of four new LPs during RCA's "Guarneri Month." The Quartet has been featured on television and radio programs both here and abroad; in specials, as well as documentaries and educational presentations. Their record albums, exclusively on RCA Red Seal, have won many international awards.

Arnold Steinhardt is a recipient of the Leventritt Award and a winner of the Queen Elisabeth Competition in Brussels. He made his debut as a soloist at the age of 14 with the Los Angeles Philharmonic and has since appeared as soloist with major American orchestras including Cleveland, Philadelphia and New York. He was assistant concertmaster of the Cleveland Orchestra from 1959 to 1964. A 1959 graduate of The Curtis Institute of Music, where he studied with Ivan Galamian, Mr. Steinhardt later continued his studies with Joseph Szigeti in Switzerland. He joined the Curtis faculty in 1968 as a chamber music teacher and added violin to his teaching duties in 1972.

John Dalley made his concert debut at the age of 14 and toured widely throughout Europe, including Russia. Before joining the Guarneri Quartet, he was on the faculty of the Oberlin Conservatory and a member of the Oberlin String Quartet, as well as artist-in-residence at the University of Illinois. Mr. Dalley is a 1957 graduate of The Curtis Institute of Music, where he studied with Efrem Zimbalist, Toshiya Eto and Veda Reynolds. He was a member of the Curtis faculty from 1968 to 1971.

THE CURTIS INSTITUTE OF MUSIC

SUNDAY CONCERTS SERIES

The Walnut Street Theatre

Sunday, April 20, 1975 at 3:30 P. M.

THE GUARNERI STRING QUARTET

ARNOLD STEINHARDT, Violin

JOHN DALLEY, Violin

MICHAEL TREE, Viola

DAVID SOYER, Cello

with

MITCHELL LURIE, Clarinet

PROGRAM

I

Quartet No. 2, Opus 17 (1915-17)

Moderato

Allegro molto capriccioso

Lento

Béla Bartók
(1881-1945)

The Guarneri String Quartet

II

Quintet in B Minor, Opus 115 (1891)

Allegro

Adagio

Andantino-Presto non assai, ma con sentimento

Con moto

Johannes Brahms
(1833-1897)

Mr. Lurie

The Guarneri String Quartet

INTERMISSION

III

Quartet in D Minor, Opus 56 ("Voces intimae") (1909) Jean Sibelius

Andante-Allegro molto moderato

(1865-1957)

Vivace

Adagio di molto

Allegretto (ma pesante)

Allegro

The Guarneri String Quartet

Michael Tree, who is noted as both a violist and a violinist, made his Carnegie Hall debut at the age of 20. His subsequent solo appearances have ranged from the orchestras of Philadelphia, Baltimore and Los Angeles, throughout South America to the Spoleto Festival in Italy. A student first of Lea Luboshutz, then later of Efrem Zimbalist and Veda Reynolds, Mr. Tree was graduated from The Curtis Institute of Music in 1955. He has been a member of the chamber music faculty at Curtis since 1968, adding viola to his duties in 1972.

David Soyer made his debut as soloist with the Philadelphia Orchestra at the age of 17 and has since concertized extensively throughout the United States and Europe as soloist and chamber music performer. A former member of the Bach Aria Group, the Guilet Quartet and the New Music String Quartet, Soyer is also known through his numerous recordings. He studied with Diran Alexanian and Emanuel Feuermann and has been a member of the cello faculty of The Curtis Institute of Music since 1968.

Mitchell Lurie made his debut at the age of 16 as soloist with the Los Angeles Philharmonic under Otto Klemperer. After his graduation from The Curtis Institute of Music in 1942, as a pupil of Robert McGinnis and Daniel Bonade, he became principal clarinet in the Pittsburgh Symphony under Fritz Reiner, later holding the same position in the Chicago Symphony. As a chamber music performer, he has appeared with the Paganini, Hungarian, Fine Arts, Curtis and Hollywood Quartets, with the Budapest Quartet at the Library of Congress, and at the Casals Festivals in Puerto Rico. In 1970 he performed the American premiere of Pierre Boulez' *Domaines* for solo clarinet and accompanying groups at the Ojai Festival with the composer conducting. A frequent soloist and clinician at schools and universities throughout the country, Mr. Lurie is presently Professor of Woodwinds at the University of Southern California and head of the woodwind department at the Music Academy of the West in Santa Barbara. In June of 1974, he toured Europe as soloist with the Los Angeles Chamber Orchestra under Neville Marriner, giving concerts in England, France and Spain.

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Fiftieth Anniversary 1924-1974





THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975
Wednesday, October 30, 1974 at 8:00 P.M.

PROGRAM

RUDOLF SERKIN, pianist

I

Prelude and Fugue in E Minor,
Opus 35, No. 1 (1827)

Felix Mendelssohn
(1809-1847)

Allegro con fuoco
Andante espressivo

II

Fantasie in C Major (Wanderer),
Opus 15, D. 760 (1820)

Franz Schubert
(1797-1828)

Allegro con fuoco ma non troppo—
Adagio—Presto—Allegro

INTERMISSION

III

Sonata in C Minor, Opus 111 (1822)

Ludwig van Beethoven
(1770-1827)

Maestoso

Allegro con brio ed appassionato

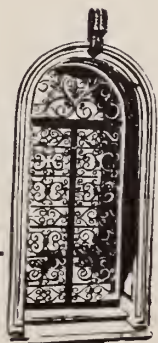
Arietta: Adagio molto semplice e cantabile



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Fiftieth Anniversary 1924-1974



Biography of Sidney Foster

Born in Florence, South Carolina in 1917, Sidney Foster began to play the piano at the age of four, giving his first public performance a few months later for a fee of two boxes of Fourth-of-July sparklers. He began formal music lessons at the age of nine, and a year later he was accepted as a student at the Curtis Institute of Music, the first child ever to be admitted. While at Curtis, he studied with Isabella Vengerova and David Saperton, receiving his diploma in 1938.

Mr. Foster made his recital debut in New York's Town Hall in 1939, as winner of the MacDowell Club Award. In 1940, he became the first winner of the Leventritt Competition, and, following his debut as soloist with the New York Philharmonic in 1941, he embarked on a career which has taken him to most of the musical centers of the world.

One of the first active concertizing artists to become a permanent member of a university faculty, Mr. Foster, who is presently Professor of Piano at Indiana University, still combines teaching and playing.

He is married to the former Bronja Singer, also a 1938 piano graduate of the Curtis Institute of Music.

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-75

Wednesday, November 13, 1974 at 8:00 P.M.

SIDNEY FOSTER, pianist

PROGRAM

I

Sonata No. 9 in C Major,
Opus 103 (1947)

Serge Prokofiev
(1891-1953)

Allegretto
Allegro strepitoso
Andante tranquillo
Allegro con brio, ma non troppo presto

II

Sonata No. 2 in B-flat Minor,
Opus 36 (1913, revised 1931)

Sergei Rachmaninoff
(1873-1943)

Allegro agitato
Lento
Allegro molto

INTERMISSION

III

Sonata in B Minor, Opus 58 (1844)

Frédéric Chopin
(1810-1849)

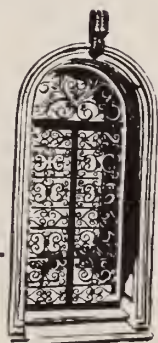
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto



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Biography of Abbey Simon

Abbey Simon was born in New York in 1921. At the age of three, he began to play the piano and to compose for it. This early development was halted for five years by ill health, but by the time the boy was eight, he could work seriously at his music again. He was awarded a scholarship to the Curtis Institute of Music when, on the occasion of Leopold Godowsky's 60th birthday celebration, Josef Hofmann heard the young pianist improvise on a four-note theme suggested by Godowsky.

In 1940, following his graduation from Curtis, Mr. Simon made his recital debut in New York's Town Hall as winner of the Naumberg Award. After serving several years in the U. S. Signal Corps during World War II, the young artist once again resumed his career. In 1948, he won the National Orchestral Award for the outstanding artist under thirty years of age. Prior to that, he had been the recipient of an award from the National Federation of Music Clubs, the Elizabeth Sprague Coolidge Medal and a citation proclaiming him to be the outstanding American concert artist in Europe.

In recent seasons he has concertized throughout America, as well as in England, South America and Australia. A short time ago he circled the globe three times in one season, appearing in over 120 concerts.

Mr. Simon makes his permanent home in Geneva, Switzerland.

He has recorded for Phillips and His Master's Voice, and, at present, he records exclusively for Vox. Among Mr. Simon's most recent releases are the complete piano works of Ravel and the complete works for piano and orchestra by Chopin.

You are cordially invited to attend a reception honoring Mr. Simon in the Common Room immediately after the recital.

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-75

Wednesday, November 20, 1974 at 8:00 P.M.

ABBEY SIMON, Pianist

PROGRAM

I

Prélude, Choral and Fugue (1884)

César Franck
(1822-1890)

II

Sonata in F Minor, Opus 5 (1854)

Johannes Brahms
(1833-1897)

Allegro maestoso

Andante espressivo

Der Abend dämmert, das Mondlicht scheint,

Da sind zwei Herzen in Liebe vereint

*Und halten sich selig umfassen.** (Sternau)

Scherzo: Allegro energico

Intermezzo (*Rückblick*): Andante molto

Finale: Allegro moderato ma rubato

INTERMISSION

III

Twelve Etudes, Opus 10 (1829-32)

Frédéric Chopin
(1810-1849)

No. 1 in C Major: Allegro

No. 2 in A Minor: Allegro

No. 3 in E Major: Lento ma non troppo

No. 4 in C-sharp Minor: Presto con fuoco

No. 5 in G-flat Major: Vivace

No. 6 in E-flat Minor: Andante

No. 7 in C Major: Vivace

No. 8 in F Major: Allegro

No. 9 in F Minor: Allegro molto agitato

No. 10 in A-flat Major: Vivace assai

No. 11 in E-flat Major: Allegretto

No. 12 in C Minor: Allegro con fuoco

*The eve is falling, the moonbeams rise,
And light two lovers who mingle their sighs,
And commune in fondness together.

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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biography of Walter Hautzig

Walter Hautzig was born in Vienna in 1921 and presently makes his home in the United States. He studied at the Vienna State Academy, the Jerusalem Conservatory, the Curtis Institute of Music, and with the late Artur Schnabel in New York City.

Mr. Hautzig made his New York debut in 1943, winning the Town Hall Award for the most outstanding performance of the year by an artist under thirty. Since then his career has taken him to more than thirty-five countries, the Far East and Australia. He makes annual tours of Europe, the United States and Canada, and he has appeared as soloist with many orchestras including the Berlin Philharmonic, Orchestre National Belgique, the Baltimore, St. Louis and Kansas City Symphonies, the Japan Philharmonic, Orchestre de la Suisse Romande, the Oslo Philharmonic, and the orchestras of Zurich, Copenhagen, Mexico City, Guatemala, Vancouver, Bilbao, Goeteborg, Bergen and Helsinki.

He has played for the BBC, as well as for most European and American radio networks, and has made more than fifty recordings for Victor, Vox, Monitor, United Artists, Turnabout, Gemini and the Haydn Society.

Like many other concert pianists, Mr. Hautzig devotes part of every year to teaching and is presently Professor of Piano at the Peabody Conservatory in Baltimore, Maryland.

You are cordially invited to attend a reception honoring Mr. Hautzig in the Common Room immediately after the recital.

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-75

Wednesday, December 4, 1974 at 8:00 P.M.

WALTER HAUTZIG, Pianist

PROGRAM

I

Moments Musicaux, Opus 94, D. 780 (1823-27) Franz Schubert

No. 1 Moderato in C Major (1797-1828)

No. 2 Andante in A-flat Major

No. 3 Allegro moderato in F Minor

No. 4 Moderato in C-sharp Minor

No. 5 Allegro vivace in F Minor

No. 6 Allegretto in A-flat Major

II

*"Grazer" Fantasy**

Franz Schubert

INTERMISSION

III

Sonata in F Minor, Opus 5 (1854)

Johannes Brahms

Allegro maestoso

(1833-1897)

Andante espressivo

Der Abend dämmert, das Mondlicht scheint,

Da sind zwei Herzen in Liebe vereint

*Und halten sich selig umfassen.** (Sternau)*

Scherzo: Allegro energico

Intermezzo: Andante molto (*Rückblick—Retrospect*)

Finale: Allegro moderato ma rubato

The manuscript of the *"Grazer" Fantasy* was recently found in a chest which was part of the estate of a cathedral choirmaster named Rudolf Von Weis-Ostborn, in Graz, who died in 1962. In the chest were manuscripts, most of which had belonged to Josef Hüttenbrenner. The Weis-Ostborn family is related to the Hüttenbrenner family, and the four brothers Hüttenbrenner were close friends of Schubert. The manuscripts are mostly copies of compositions by Schubert. They include one with the inscription on the title page *"Fantasie Für Das Pianoforte Componirt Von Franz Schubert."* A pencilled comment on the title page in Hüttenbrenner's handwriting says "I lent the original to Professor Pirkert." This copy does not contain the date when it was written.

Hüttenbrenner had obviously been in possession of the autograph and, probably, when the pianist Eduard Pirkert asked him for it, had a copy made of it. When the original was not returned, which was a fairly common experience for him, he noted the loss on his copy.

From the Preface to the Bärenreiter edition of the *Fantasy*

The evening falls, the moonlight shines,
Two hearts are united in love
And surrounded by bliss.



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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biography of Mieczyslaw Horszowski

Mieczyslaw Horszowski was born in Lwów, Poland in 1892. He studied first with his mother, then with Mieczyslaw Soltys and Henryk Melcer at the Lwów Conservatory. At the age of seven, he became a pupil of Leschetizky in Vienna. In 1901, he performed the Beethoven *Concerto No. 1 in C Major* in Warsaw, gave debut recitals in Vienna and Berlin and subsequently toured Europe and the Americas. After several years of touring, he resumed his studies, returning to the concert stage as a mature artist in 1913.

During a distinguished career which has spanned more than seventy-five years, Mr. Horszowski has given joint recitals with Casals, Ravel, Szymanowski and Szigeti and has appeared with orchestras conducted by Ansermet, Fritz Busch, Boult, Gregor Fitelberg, Munch, Rosbaud, Szell, Toscanini and Sir Donald Francis Tovey. He has made frequent appearances with the Budapest Quartet and other chamber ensembles, and he is known for his performances in New York of the complete piano sonatas of Mozart and the complete solo piano works of Beethoven. He is also one of the few pianists to have been granted the honor of appearing before the pope, having played for Pope Pius X in 1906 and for Pope Pius XII in 1940.

Mr. Horszowski has been a member of the faculty of the Curtis Institute of Music since 1942. In 1969, he received the honorary degree Doctor of Music from the Institute.

You are cordially invited to attend a reception honoring Mr. Horszowski in the Common Room immediately after the recital.

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-75

Wednesday, January 8, 1975 at 8:00 P.M.

MIECZYSLAW HORSZOWSKI, Pianist

PROGRAM

- | | |
|---|-------------------------------------|
| <i>Suonata VII in G Major</i> (1732) | D. Lodovico Giustini di Pistoia |
| Alemanda—Andante | (18th Century) |
| Corrente—Presto assai | |
| Siciliana—Affettuoso | |
| Gavotta—Presto | |
| <i>Fifteen Variations and Fugue,</i>
<i>Opus 35</i> (1802) | Ludwig van Beethoven
(1770-1827) |

INTERMISSION

- | | |
|--|-----------------|
| <i>Five Bagatelles</i> (1968-1969) | Joonas Kokkonen |
| Preambulum | (b. 1921) |
| Intermezzo | |
| Aves (Birds) | |
| Elegiac | |
| Arbores (Trees) | |
| <i>Sonata in G Major, Opus 78, D. 894</i> (1826) | Franz Schubert |
| Molto moderato e cantabile | (1797-1828) |
| Andante | |
| Menuetto: Allegro moderato | |
| Allegretto | |

The twelve sonatas by Giustini are probably the earliest printed music for the pianoforte for which an exact date is known. Little is known about the composer himself, but the sonatas are of historical significance because they are the first music known to have been written specifically for the hammer-activated pianoforte which was invented in 1709 by Bartolommeo Cristofori, an Italian harpsichord maker. The music is remarkable for the number of dynamic nuances it contains indicated by *piano*, *piu piano*, *forte* and *piu forte*.

Joonas Kokkonen was born in Finland in 1921. He was educated at the university of Helsinki and has been a member of the Finnish Academy since 1963. Among his many works are three symphonies, a sinfonia da camera for twelve strings, two string quartets, a piano quartet, a piano trio and a cello concerto. At present he is working on a recently commissioned opera. In September 1972, Mr. Kokkonen visited the Curtis Institute of Music and was greeted by Mr. Serkin.



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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



THE CURTIS STRING QUARTET evolved from a student group formed in 1927, making a New York debut in 1928 under the name of the Swastika Quartet. When Jascha Brodsky joined the group in 1932, the Quartet took its present name. Yumi Ninomiya, one of several Curtis graduates to fill the second violin chair, has been a member since 1969.

This duration of career has probably been the longest in the annals of chamber music. It has taken the Quartet to all parts of this country and Europe. In several cities it has initiated series of concerts, among them the present concerts at Philadelphia's Free Library in which the Quartet is participating for the 27th year. Next season Boston's Harvard Musical Association will hear the Quartet for the 44th year.

Under the direction of Max Aronoff, the Quartet established the New School of Music in 1942. In 1954 the group was awarded the Art Alliance Medal of Achievement for distinguished service to the arts.

In addition to teaching duties at the Curtis Institute and the New School, the Quartet is in residence at Temple University's Ambler Festival.

Max Aronoff and Orlando Cole enrolled at the Curtis Institute in its opening season. Jascha Brodsky entered in 1930. All three graduated at the first commencement held in 1934. Yumi Ninomiya was graduated in 1967.

JASCHA BRODSKY holds music degrees from the Conservatory of Tiflis, Russia and the Curtis Institute of Music. He studied with Lucien Capet, Eugene Ysaye and Efrem Zimbalist. Mr. Brodsky is a faculty member of the Curtis Institute and head of the violin department at the New School of Music. He has been first violinist of the Curtis String Quartet since 1932.

YUMI NINOMIYA is a native of Japan where she was making professional solo appearances by age 13. She studied violin with Paul Makanowitzky and Ivan Galamian and chamber music with Jascha Brodsky. She is assistant to Mr. Galamian at the Curtis Institute of Music and is a member of the violin and chamber music faculty at the New School of Music.

MAX ARONOFF founded the New School of Music of which he is presently President, Director and head of the viola department. He studied violin with Carl Flesch and viola with Louis Bailly at the Curtis Institute, where he has been a faculty member for over forty years. He joined the Curtis String Quartet in 1927.

ORLANDO COLE is a graduate of the Curtis Institute of Music where he studied with Felix Salmond. He has been on the faculty of Curtis for over twenty years and heads the cello department at the New School of Music. Mr. Cole has been a member of the Curtis String Quartet since 1927.

VLADIMIR SOKOLOFF has been active in Philadelphia musical life for almost half a century ever since he was accepted as a student at the Curtis Institute in 1929. He has been teaching at Curtis since 1936 and was accompanist for Efrem Zimbalist from 1936 until Mr. Zimbalist's retirement. His many concert and recital engagements include appearances with the Philadelphia Orchestra and the Curtis String Quartet.

JOSEPH DE PASQUALE studied at the Curtis Institute of Music with William Primrose, Louis Bailly and Max Aronoff. He has been principal viola of the Philadelphia Orchestra since 1964 and is a frequent soloist with the Orchestra and many other ensembles. He teaches at the Curtis Institute and Haverford College.

You are cordially invited to attend a reception honoring the artists in the Common Room immediately after the recital.

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975

Wednesday, January 15, 1975 at 8:00 P. M.

THE CURTIS STRING QUARTET

JASCHA BRODSKY, Violin

YUMI NINOMIYA, Violin

MAX ARONOFF, Viola

ORLANDO COLE, Cello

with

VLADIMIR SOKOLOFF, Piano

JOSEPH DE PASQUALE, Viola

PROGRAM

I

Quintet in F Minor (1878-79)

César Franck

Molto moderato quasi lento—Allegro

(1822-1890)

Lento con molto sentimento

Allegro non troppo, ma con fuoco

The Curtis String Quartet and Mr. Sokoloff

INTERMISSION

II

Quintet in G Major, Opus 111 (1890)

Johannes Brahms

Allegro non troppo, ma con brio

(1833-1897)

Adagio

Un poco allegretto

Vivace ma non troppo presto

The Curtis String Quartet and Mr. de Pasquale



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Fiftieth Anniversary 1924-1974



NORMAN CAROL is a native Philadelphian and a graduate of the Curtis Institute of Music where he studied with Efrem Zimbalist. Mr. Carol has been Concertmaster of the Philadelphia Orchestra since 1966. Prior to that, he held posts as a member of the violin section of the Boston Symphony Orchestra and as Concertmaster of the Minneapolis (now the Minnesota) Symphony. He also enjoys a busy recital career and has appeared as soloist with many major American orchestras, including the Philadelphia Orchestra with which he made his debut in 1954. Mr. Carol is on the faculty of the Philadelphia Musical Academy.

MASON JONES studied at the Curtis Institute of Music with Anton Horner and joined the Philadelphia Orchestra in 1938 at age 18, while still a student. He succeeded his teacher as Principal Horn a year and a half later. He has been a Curtis faculty member since 1946, after service years with the U. S. Marine Band. As a teacher, he has trained many members of major orchestras, including five Philadelphia Orchestra players. Mr. Jones has made numerous appearances as soloist with the Philadelphia Orchestra, both in concert and on recordings, and has also conducted the Orchestra in special student performances. He is a founding member of the Philadelphia Woodwind Quintet and the Philadelphia Brass Ensemble.

ANDREW WOLF is a 1966 graduate of the Curtis Institute of Music where he studied with Mieczyslaw Horszowski and Rudolf Serkin. Prior to that, he had been a private student of Eleanor Sokoloff. In 1969 he played with the Philadelphia Orchestra as a youth auditions winner and also made a debut tour of twenty-two European cities. Since then he has toured extensively in the United States and Canada and has appeared as soloist with the Boston Pops, the Albany Symphony and many other orchestras. Mr. Wolf teaches at Bowdoin College and is a member of the Wheaton Trio. He also serves as artistic director and resident pianist for the Bay Chamber Concerts, a summer music festival in Rockport, Maine.

You are cordially invited to attend a reception honoring the artists in the Common Room immediately after the recital.

THE CURTIS INSTITUTE OF MUSIC

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Curtis Hall, Fifty-first Season 1974-1975

Thursday, January 16, 1975 at 8:00 P. M.

NORMAN CAROL, Violin

MASON JONES, Horn

ANDREW WOLF, Piano

PROGRAM

I

Sonata in F Major, Opus 17 (1800)* Ludwig van Beethoven

Allegro moderato (1770-1827)

Poco adagio, quasi andante—Rondo: Allegro moderato

Mr. Jones, Mr. Wolf

II

Sonata for Violin and Piano (1916-17) Claude Debussy

Allegro vivo (1862-1918)

Intermède: Fantastique et léger

Finale: Très animé

Mr. Carol, Mr. Wolf

INTERMISSION

III

Trio in E-flat Major, Opus 40 (1865) Johannes Brahms

Andante (1833-1897)

Scherzo: Allegro

Adagio mesto

Finale: Allegro con brio

Mr. Carol, Mr. Jones, Mr. Wolf

*Mr. Jones will play the Beethoven *Sonata* on the Waldhorn, a valveless instrument for which this sonata was composed and which is a predecessor of the modern valved French horn.



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Fiftieth Anniversary 1924-1974



Biography of Ruth Laredo

Ruth Laredo was born in Detroit and studied with Rudolf Serkin at the Curtis Institute of Music from 1954 to 1960. Since then she has had an active career as soloist, recitalist and chamber music performer. Miss Laredo made her debut with the New York Philharmonic under Pierre Boulez this past December, playing the Ravel *Concerto in G Major*. She has also appeared with many other major U. S. orchestras including Boston, Cleveland, Detroit, Philadelphia and the National Symphony of Washington, D. C., and has been guest artist at the Israel Festival and The Festival of Two Worlds in Spoleto. Her recital tours include performances at the United Nations, the White House, Library of Congress, Metropolitan Museum of Art, Kennedy Center, Chicago's Orchestra Hall, Carnegie Hall and Lincoln Center. She has played chamber music concerts with the Cleveland and Guarneri Quartets and with members of the Budapest Quartet and has toured with Music from Marlboro.

One of today's foremost interpreters of Scriabin, Miss Laredo made history with the first recordings of the complete Scriabin Piano Sonatas. During the 1971-72 season, in honor of the 100th anniversary of the composer's birth, she performed all the Scriabin Piano Sonatas in recitals at Curtis and at New York's Hunter College, becoming the first pianist ever to do so. She has also recorded works of Ravel and is currently engaged in a massive recording project for Columbia Records . . . the complete solo piano works of Sergei Rachmaninoff.

*You are cordially invited to attend a reception honoring
Miss Laredo in the Common Room immediately after the recital.*

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-75

Wednesday, January 22, 1975 at 8:00 P. M.

RUTH LAREDO, Pianist

PROGRAM

I

- | | |
|--------------------------------------|---------------|
| <i>Sonatine</i> (1905) | Maurice Ravel |
| Modéré | (1875-1937) |
| Mouvement de Menuet | |
| Animé | |
| <i>Deux Morceaux, Opus 57</i> (1908) | Maurice Ravel |
| Désir | |
| Caresse dansée | |
| <i>Poème, Opus 32, No. 1</i> (1903) | |

II

- | | |
|--|--------------------|
| <i>Prelude in B Major, Opus 16, No. 1</i> (1894) | Alexander Scriabin |
| | (1872-1915) |
| <i>Sonata No. 10, Opus 70</i> (1912-13) | Alexander Scriabin |
| (In one movement) | |
| Moderato | |

INTERMISSION

III

- | | |
|--|---------------------|
| <i>Twelve Preludes, Opus 32</i> (1910) | Sergei Rachmaninoff |
| Allegro vivace in C Major | (1873-1943) |
| Allegretto in B-flat Minor | |
| Allegro vivace in E Major | |
| Moderato in G Major | |
| Allegro appassionato in F Minor | |
| Moderato in F Major | |
| Vivo in A Minor | |
| Allegro moderato in A Major | |
| Lento in B Minor | |
| Allegretto in B Major | |
| Allegro in G-sharp Minor | |
| Grave in D-flat Major | |



CORRECTION

The first half of tonight's program should read as follows:

I

Sonatine (1905)

Modéré

Mouvement de Menuet

Animé

Maurice Ravel
(1875-1937)

II

Deux Morceaux, Opus 57 (1908)

Désir

Caresse dansée

Alexander Scriabin
(1872-1915)

Poème, Opus 32, No. 1 (1903)

Prelude in B Major, Opus 16, No. 1 (1894)

Sonata No. 10, Opus 16, No. 1 (1912-13)

(In one movement)

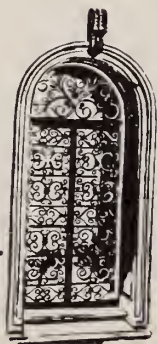
Moderato

Alexander Scriabin

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Fiftieth Anniversary 1924-1974



Biography of Anton Kuerti

Born in Vienna, Anton Kuerti came to the United States while still quite young. He began his musical education here at the age of five and made his first orchestral appearance at age eleven, playing a Mozart Piano Concerto. A year later, he performed the Grieg Concerto in A Minor with Arthur Fiedler and the Boston Pops Orchestra.

By the time he was 18, Mr. Kuerti had received his Bachelor of Music from the Cleveland Institute, where his teacher was Arthur Loesser. He continued his studies at The Curtis Institute of Music under Rudolf Serkin and, while still a student, won several prizes including the important Leventritt Award which brought him solo appearances with the New York Philharmonic and the orchestras of Cleveland, Detroit and Pittsburgh. He has since performed with many other American orchestras including Philadelphia, Minneapolis and St. Louis; with every major orchestra in Canada; and abroad with such orchestras as the London Symphony, Berlin's RIAS Orchestra, the Belgian National Orchestra, the Lisbon National Orchestra and the Lima, Peru Symphony.

He is frequently heard in recitals and on radio and television broadcasts for both the C. B. C. and the B. B. C. During the 1974-75 season, Kuerti will make his second tour of the Soviet Union and Poland, and his fourth of the German Democratic Republic. Altogether, his busy touring schedule has taken him to more than 18 countries.

Mr. Kuerti's repertoire of more than 35 concertos includes all of the piano concertos of Beethoven, Brahms and Chopin. He has played several world premieres and has recorded works of Beethoven, Chopin, Mendelssohn, Schubert, Schumann and Scriabin for Monitor, London and RCA Canada.

In 1965, Anton Kuerti was appointed to the Faculty of Music of the University of Toronto, where he devotes part of his time to teaching a small class of students. He is also active as a composer and his recent works include a violin sonata, a string quartet, a symphony and several piano works.

*You are cordially invited to attend a reception honoring
Mr. Kuerti in the Common Room immediately after the recital.*

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975
Wednesday, February 5, 1975 at 8:00 P. M.

ANTON KUERTI, Pianist

A Program of Works by Ludwig Van Beethoven (1770-1827)

Sonata No. 25 in G Major, Opus 79 (1809)

Presto alla tedesca

Andante

Vivace

Sonata No. 23 in F Minor, Opus 57 (1804-05)

Allegro assai

Andante con moto

Allegro ma non troppo

Thirty-three Variations on a Waltz by Diabelli, Opus 120 (1823)

Alla marcia maestoso

Poco allegro

L'istesso tempo

Un poco più vivace

Allegro vivace

Allegro ma non troppo

e serioso

Un poco più allegro

Poco vivace

Allegro pesante e risoluto

Presto

Allegretto

Un poco più mosso

Vivace

Grave e maestoso

Presto scherzando

Allegro

(Allegro)

Moderato

Presto

Andante

Allegro con brio—

Meno allegro

Molto allegro—

Alla "Notte e giorno

faticar" di Mozart

Assai allegro

Fughetta: Andante

Allegro

(Allegro)

Vivace

Allegro

Adagio ma non troppo

Andante sempre cantabile

Largo molto espressivo

Fuga: Allegro

Tempo di Menuetto: Moderato



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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biography of Susan Starr

Susan Starr was born in 1942 in Philadelphia, where she began her formal study of the piano at age four with Eleanor Sokoloff. Three years later, in 1949, she entered the Curtis Institute of Music, where she continued her work with Mrs. Sokoloff and Rudolf Serkin until her graduation in 1961. At the age of six, she became the youngest soloist ever to appear with the Philadelphia Orchestra and, at sixteen, she became the youngest artist to perform at a Philadelphia Orchestra student concert. The next year, she became the youngest instrumentalist ever to appear on the Orchestra's regular summer series at Robin Hood Dell.

In 1962, Miss Starr won the Silver Medal at the Second International Tchaikovsky Competition, an achievement which established her as an international artist and brought her engagements in the major music centers of Europe, in London, at the Festival of Two Worlds of Spoleto, Italy and in Russia, where she has since made three concert tours. She has appeared as soloist with most of the major orchestras of North America, including the American Symphony, Baltimore, the Boston Pops, Chicago, Dallas, Denver, Indianapolis, the National Symphony in Washington, D.C., New Orleans, the New York Philharmonic, Philadelphia, Rochester and Vancouver, and has presented recitals in the major cities of the United States and Canada, as well as touring in the Far East. Other recent engagements have taken her to Fairbanks, Alaska; St. Croix, Virgin Islands; and to Chicago's Ravinia Festival, the San Mateo Winter Festival in California, the Ann Arbor May Festival and the Saratoga Performing Arts Festival in New York.

Miss Starr is also known through her many appearances on national television shows and her recordings for RCA.

*You are cordially invited to attend a reception honoring
Miss Starr in the Common Room immediately after the recital.*

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975

Wednesday, February 12, 1975 at 8:00 P.M.

SUSAN STARR, Pianist

PROGRAM

I

<i>Sonata in B-flat Major, K. 333 (1778)</i>	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Andante cantabile	
Allegretto grazioso	

II

<i>Papillons, Opus 2 (1832)</i>	Robert Schumann
	(1810-1856)

III

<i>Sonata (1921)</i>	Charles Griffes
Feroce—Allegro con moto	(1884-1920)
Molto tranquillo	
Allegro vivace	

INTERMISSION

IV

<i>Le Tombeau de Couperin (1917)</i>	Maurice Ravel
Prélude: Vif	(1875-1937)
Fugue: Allegro moderato	
Forlane: Allegretto	
Rigaudon: Assez vif	
Menuet: Allegro moderato	
Toccata: Vif	

V

<i>Two Etudes</i>	Franz Liszt
Waldesrauschen (Forest Murmurs) (1863)	(1811-1886)
Paganini Etude No. 6 in A Minor (1851)	



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Fiftieth Anniversary 1924-1974



A Biographical Note

A native New Yorker, Richard Goode studied at the Mannes College of Music in New York City and with Rudolf Serkin at The Curtis Institute of Music, where he later assisted for one year on the piano faculty. He made his New York debut on the Young Concert Artists Series and has performed as soloist with such major orchestras as Baltimore, Los Angeles, Mexico City, Philadelphia, Toronto and the National Symphony of Washington, D. C. His numerous recital and chamber music engagements include appearances at Tully Hall, the Metropolitan Museum of Art, Carnegie Hall, two nationwide tours with Music from Marlboro, a Soviet Union tour with the Boston Chamber Players and, since 1969, appearances as one of the original members of the Chamber Music Society of Lincoln Center.

In 1973, Mr. Goode won first prize in the Fifth International Clara Haskil Piano Competition in Switzerland, an achievement which resulted in several engagements in leading European cities and a recording of the Mozart Piano Concertos, K. 459 and K. 466.

In 1971, he was one of sixteen young soloists selected by the Ford Foundation to commission a new work under its grants program for American performers and composers. Mr. Goode will perform the premiere of his commissioned work, the Piano Concerto No. 2 by Robert Helps, in the near future.

Richard Goode is a member of the piano faculty of the Mannes College of Music in New York City, where he presently makes his home. His recordings for Columbia Records include the Busoni "Fantasia Contrapuntistica" and Fauré's "La Bonne Chanson."

*You are cordially invited to attend a reception honoring
Mr. Goode in the Common Room immediately following his recital.*

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975

Wednesday, February 26, 1975 at 8:00 P. M.

RICHARD GOODE, Pianist

PROGRAM

I

Sonata in F Major, K. 533/494
(1786-88)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Allegretto

II

Seven Fantasies, Opus 116 (1892)

Johannes Brahms
(1833-1897)

Capriccio in D Minor: Presto energico
Intermezzo in A Minor: Andante
Capriccio in G Minor: Allegro passionato
Intermezzo in E Major: Adagio
Intermezzo in E Minor: Andante con grazia
ed intimissimo sentimento
Intermezzo in E Major: Andantino teneramente
Capriccio in D Minor: Allegro agitato

INTERMISSION

III

Polonaise-Fantasie, Opus 61 (1845-46)

Frédéric Chopin
(1810-1849)

IV

Kreisleriana, Opus 16 (1838)

Robert Schumann
(1810-1856)

Ausserst bewegt
Sehr innig und nicht zu rasch
Sehr aufgereg
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend



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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biographical Notes

Joseph Silverstein was born in Detroit, studied at The Curtis Institute of Music under Efrem Zimbalist and Veda Reynolds, and did further work with Josef Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later he won the Naumburg Foundation Award. He joined the Boston Symphony Orchestra in 1955, was appointed Concertmaster in 1962, and has been Assistant Conductor since 1971-72. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he is also Associate Professor of Music at Yale University. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-70 season he made his debut as conductor with the Boston Symphony and the Boston Pops Orchestra. He also appears regularly as soloist with the Boston Symphony Orchestra and conducts the Orchestra frequently.

Burton Fine is a native of Philadelphia and a 1948 graduate of The Curtis Institute of Music, where he studied with Ivan Galamian. Following his work at Curtis, he received a B. A. in Chemistry from the University of Pennsylvania and a Ph. D. from the Illinois Institute of Technology. For nine years, prior to joining the Boston Symphony as a member of the second violin section in 1963, Mr. Fine was a research chemist with the National Space and Aeronautics Administration in Cleveland. He assumed his present position as Principal Viola of the Boston Symphony Orchestra in 1964, after winning extensive auditions for the post. He is a member of the faculties of the Berkshire Music Center and the New England Conservatory.

Jules Eskin is also a Philadelphian. He studied at The Curtis Institute of Music with Gregor Piatigorsky, Leonard Rose and Erling Bengtsson, and also worked with Janos Starker. Mr. Eskin made his debut in New York City's Town Hall in 1954, as winner of that year's Naumburg Foundation Award. He has played recitals in major cities, including Boston and Washington, D. C., and made a thirteen week tour of Europe in 1961. Prior to joining the Boston Symphony Orchestra as Principal Cello, he spent three years as Principal Cello of the Cleveland Orchestra. He has participated in the Casals Festival in Puerto Rico and the Marlboro Festival in Vermont, and he is a member of the faculties of the Berkshire Music Center and the New England Conservatory.

The Boston Symphony String Trio is one of several groups organized within the Boston Symphony Chamber Players, a distinct performing ensemble founded under the management of the Boston Symphony Orchestra in 1964 and comprised of principal players from the Orchestra.

*You are cordially invited to attend a reception
honoring Mr. Silverstein, Mr. Fine and Mr. Eskin
in the Common Room immediately following their recital.*

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975

Thursday, March 13, 1975 at 8:00 P. M.

THE BOSTON SYMPHONY STRING TRIO

JOSEPH SILVERSTEIN, Violin

BURTON FINE, Viola

JULES ESKIN, Cello

PROGRAM

I

- Trio in C Minor, Opus 9, No. 3* (1796-98) Ludwig van Beethoven
Allegro con spirito (1770-1827)
Adagio con espressione
Scherzo: Allegro molto e vivace
Finale: Presto

II

- Serenade in C Major, Opus 10* (c. 1904) Ernst von Dohnányi
Marcia: Allegro (1877-1960)
Romanza: Adagio non troppo, quasi andante
Scherzo: Vivace
Tema con Variazioni: Andante con moto
Rondo (Finale): Allegro vivace

INTERMISSION

III

- Divertimento in E-flat Major, K. 563* (1788) Wolfgang Amadeus Mozart
Allegro (1756-1791)
Adagio
Menuetto: Allegro
Andante
Menuetto: Allegro
Allegro



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Fiftieth Anniversary 1924-1974



Biographical Notes

One of the foremost cellists of our time, Leonard Rose was born in Washington, D. C. in 1918 and brought up in Florida, where he studied cello with Walter Grossman. At sixteen he won a scholarship to The Curtis Institute of Music, where he studied with Felix Salmond for four years. In 1938 Rose was chosen by Arturo Toscanini to be assistant principal cellist of the NBC Symphony, and a year later he was invited to be principal cellist with the Cleveland Orchestra. After four years he left Cleveland to become principal cellist with the New York Philharmonic, resigning in 1951 in order to fulfill his numerous recital and orchestral engagements.

Mr. Rose's annual concert tours have taken him from Japan to Canada, Mexico and South America, from the British Isles and the capitals of Europe to Israel, and to virtually every major city in the United States. In the field of chamber music, his collaboration with Eugene Istomin and Isaac Stern has produced one of the outstanding chamber ensembles of recent years. His many recordings of the cello repertoire have gained world-wide recognition, and his performance of the Brahms Double Concerto with Mr. Stern and the New York Philharmonic under Bruno Walter was awarded the Grand Prix du Disque in 1957. His most recent release for Columbia Records contains compositions by Saint-Saëns, Fauré and Lalo, representing three of the most significant 19th Century French works for cello and orchestra.

As both teacher and performing artist, Leonard Rose has had a profound influence on young musicians. He has taught many of today's leading solo, chamber and orchestral cellists, including the present principal cellists of the Boston, Cleveland, Pittsburgh, St. Louis, San Francisco and Toronto Symphony Orchestras, to name only a few. Presently on the faculty of the Juilliard School, Mr. Rose was a member of the faculty of The Curtis Institute of Music from 1936 to 1963. In recognition of his multi-faceted musical achievements, the University of Hartford, Connecticut recently awarded Mr. Rose an honorary Doctorate of Music.

David Golub was born in Dallas, Texas where he made several appearances as soloist with the Dallas Symphony Orchestra while still a high school student. He continued his studies at the Juilliard School with Beveridge Webster. In addition to his frequent appearances with Leonard Rose, he has toured nationwide with Music from Marlboro and fulfills numerous engagements as accompanist, chamber music performer and conductor.

*You are cordially invited to attend a reception honoring
Mr. Rose and Mr. Golub in the Common Room
immediately after the recital.*

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975
Wednesday, March 19, 1975 at 8:00 P. M.

LEONARD ROSE, Cello

DAVID GOLUB, Piano

PROGRAM

I

<i>Fantasy Pieces, Opus 73</i> (1849)	Robert Schumann
Zart und mit Ausdruck	(1810-1856)
Lebhaft, leicht	
Rasch und mit Feuer	

II

<i>Sonata in F Major, Opus 99</i> (1886)	Johannes Brahms
Allegro vivace	(1833-1897)
Adagio affettuoso	
Allegro passionato	
Allegro molto	

INTERMISSION

III

<i>Suite No. 5 in C Minor for Solo Cello, S. 1011</i>	Johann Sebastian Bach
(c. 1720)	(1685-1750)
Prélude	
Allemande	
Courante	
Sarabande	
Gavotte I	
Gavotte II	
Gigue	

IV

<i>Sonata in D Minor for Cello and Piano</i> (1915)	Claude Debussy
Prologue: Lent, Sostenuto e molto risoluto	(1862-1918)
Sérénade et Finale: Modérément animé	

V

<i>Introduction and Polonaise brillante, Opus 3</i> (1829)	Frédéric Chopin
Lento—Alla Polacca	(1810-1849)



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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



BIOGRAPHICAL NOTES

Deborah Carter has studied flute with Robert Cole, Kenton Terry and the late William Kincaid, with whom she studied both privately and as his last student at The Curtis Institute of Music. Prior to her graduation from Curtis in 1969, as a pupil of John Krell, she appeared as soloist with the Philadelphia Orchestra as a winner in the Student Auditions. In 1974, Miss Carter was a winner in the Concert Artists Guild National Competition in New York. She has appeared as soloist with the Pittsburgh, Wilmington and Trenton Symphonies, as well as with the Haverford Chamber Orchestra and the Philadelphia Chamber Players. She performs annually with the Amerita String Orchestra and the University Museum Chamber Orchestra and is a founder-member of the Philadelphia Baroque Quartet. Deborah Carter is presently on the faculties of the Philadelphia Musical Academy, the New School of Music and Temple University. She and her husband, Philadelphia Orchestra Assistant Conductor William Smith, appear frequently in the Philadelphia area as a flute and piano duo.

Karen Tuttle first toured the United States at the age of 16 as a violin virtuoso. Shortly thereafter, she began her study of viola with William Primrose, graduating from The Curtis Institute of Music in 1948. At age 25, she succeeded her teacher as head of the departments of viola and chamber music at Curtis, where she remained until 1955. She has been a member of the Schneider, Galimir and Gotham String Quartets, and has appeared as soloist with the Schneider Chamber Orchestra, the Little Orchestra Society under Thomas Scherman, the Saidenberg Chamber Orchestra, the Philadelphia Little Symphony, and in a nationwide tour with the Camera Concerti. Miss Tuttle has been a frequent participant in the Casals and Marlboro Music Festivals. She teaches viola at the Peabody Conservatory and the Philadelphia Musical Academy and has presented many master classes at the Yale Summer Music School and the Eastman School of Music in Rochester, New York. She has recorded for Columbia, MGM and Haydn Society Records.

Marilyn Costello was born in Cleveland and began musical studies on the piano at age five before concentrating on the harp. She was appointed principal harp of the Philadelphia Orchestra in 1946, one season after joining, and has since appeared as soloist with the Orchestra on numerous occasions. A 1949 graduate of The Curtis Institute of Music, Miss Costello succeeded her teacher, Carlos Salzedo, as head of the harp department there in 1961. An active recitalist, she has appeared as soloist at the Menuhin Festival in Switzerland and on Radio Zurich. Her recording of the Mozart *Concerto for Flute and Harp* won the Phonograph Critics' Award of Italy in 1965.

William Horn began his piano studies at the age of six with Amelia Gigliotti. Three years later he became a student of Eleanor Sokoloff, with whom he studied until his graduation from The Curtis Institute of Music in 1970. He has also worked with pianists Susan Starr and Gary Graffman. Mr. Horn has performed as soloist with the Philadelphia Orchestra on three occasions, twice as winner of the Philadelphia Orchestra Competition. He has participated in the Marlboro Music Festival and has appeared extensively in recital.

You are cordially invited to attend a reception honoring the artists in the Common Room immediately after the recital.

THE CURTIS INSTITUTE OF MUSIC

ALUMNI CONCERT

Curtis Hall, Fifty-first Season 1974-1975

Sunday, April 13, 1975 at 3:30 P. M.

DEBORAH CARTER, Flute
KAREN TUTTLE, Viola
MARILYN COSTELLO, Harp
WILLIAM HORN, Piano

PROGRAM

I

Partita in A Minor for Solo Flute, S. 1013
(ca. 1720)

Johann Sebastian Bach
(1685-1750)

Miss Carter

II

Introduction and Variations on "Trockne Blumen,"
Op. posth. 160, D. 802 (1824)

Franz Schubert
(1797-1828)

Miss Carter and Mr. Horn

INTERMISSION

Sonata for Flute, Viola and Harp (1915)

Pastorale: Lento, dolce rubato

Interlude: Tempo di minuetto

Final: Allegro moderato ma risoluto

Claude Debussy
(1862-1918)

Miss Carter, Miss Tuttle and Miss Costello



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Fiftieth Anniversary 1924-1974



Biographical Note

Born in New York City of Russian parents, Gary Graffman began to study piano at the age of three. Four years later he was accepted at The Curtis Institute of Music as a pupil of the late Isabelle Vengerova, with whom he studied for the next ten years. At the age of 18, he made his professional debut with Eugene Ormandy and the Philadelphia Orchestra. As a result of winning the Leventritt Award in 1949, Mr. Graffman was invited to appear with the Cleveland Orchestra under George Szell and the New York Philharmonic under Leonard Bernstein. The following season was spent studying in Europe on a Fulbright Scholarship, after which he began several years of intensive study with Vladimir Horowitz in New York.

Mr. Graffman's subsequent career has established him as one of the major present-day pianists. His annual worldwide tours average over 100 appearances a year and include recitals in major cities both here and abroad, as well as solo performances with orchestras. He is the only pianist to have recorded with six of North America's leading orchestras: Boston, Chicago, Cleveland, New York, Philadelphia and San Francisco. In addition, this season Mr. Graffman is participating in a variety of chamber music performances with the Guarneri and Tokyo String Quartets, cellist Leonard Rose, violinist Berl Senofsky and flutist Jean-Pierre Rampal. Despite this busy schedule, Mr. Graffman finds time to work with younger pianists. For the last ten years he has been a Leventritt Award judge, and for the past few seasons he has taught a few pupils at the Philadelphia Musical Academy. He records for Columbia and RCA Victor Records.

*You are cordially invited to attend a reception honoring
Mr. Graffman in the Common Room immediately after his recital.*

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975

Wednesday, April 23, 1975 at 8:00 P. M.

GARY GRAFFMAN, Pianist

PROGRAM

I

Sonata in F Major, K. 332 (1778)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Adagio

Allegro assai

II

Sonata in C Minor, Opus 111 (1821-22)

Ludwig van Beethoven
(1770-1827)

Maestoso—Allegro con brio ed appassionato

Arietta: Adagio molto semplice cantabile

INTERMISSION

III

Sonatine (1905)

Maurice Ravel
(1875-1937)

Modéré

Mouvement de menuet

Animé

IV

Pictures from an Exhibition (1874)

Modest Mussorgsky
(1839-1881)

Promenade

Gnomus

Promenade

The Old Castle

Promenade

At the Tuileries

Bydlo

Promenade

Ballet of the Unhatched Chicks

Two Polish Jews: One Rich, the Other, Poor

Promenade

Limoges—The Market Place

Catacombs: *Sepulcrum Romanum—Con mortuis in lingua mortua*

The Hut on Fowls' Legs

The Great Gate of Kiev



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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biographical Notes

Eugene Istomin was born in New York City of Russian parents. At the age of 12 he was already studying at The Curtis Institute of Music with Rudolf Serkin and Mieczyslaw Horszowski. At 17 he won both the Philadelphia Youth Contest and the Leventritt Award, making his debut with the Philadelphia Orchestra and the New York Philharmonic that same season. While still in his teens, Istomin had the privilege of performing and making phonograph records with such musicians as Pablo Casals, Charles Munch, Eugene Ormandy, Fritz Reiner, Artur Rodzinski, George Szell and Bruno Walter. However, it was at the 1950 Prades Festival with Casals, who was to become both a profound musical influence and a treasured friend, that Istomin's performances won international recognition. This life-long relationship was highlighted on October 24, 1971 in New York City, when the pianist and his former teachers, Serkin and Horszowski, were reunited under the baton of Casals in a performance of Bach's Concerto for Three Pianos, celebrating the 26th anniversary of the United Nations.

During the more than thirty years that have elapsed since his debut, Eugene Istomin has been soloist with virtually every major orchestra in the United States and Europe and has completed numerous world tours. He has recorded many of the great classical and romantic piano concertos for Columbia Records, and his performance of the Rachmaninoff Piano Concerto No. 2 with Eugene Ormandy and the Philadelphia Orchestra became the best-selling recording of that work. His Prades Festival recordings with Casals are now treasured collector's items.

Along with his achievements as a solo performer, Istomin's world-wide concerts with the Istomin-Stern-Rose Trio, which was founded in 1961, have established him as a virtuoso chamber music player. The Trio's monumental feat of performing all Beethoven's piano chamber works in an eight-concert cycle presented around the world was one of the major international events of the Beethoven Bicentennial Celebration.

In addition to his work with the Trio, which performed for five weeks in late 1974, Mr. Istomin participated in several of the Isaac Stern and Friends concerts at Carnegie Hall and the Kennedy Center in 1973. During the 1974-75 season, he gave recital and orchestral performances in major cities throughout the United States and Canada, as well as a European tour in the spring.

*You are cordially invited to attend a reception honoring
Mr. Istomin in the Common Room immediately after his recital.*

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975

Sunday, April 27, 1975 at 3:00 P. M.

EUGENE ISTOMIN, Pianist

PROGRAM

I

Toccatà and Fugue in E Minor, S. 914 (1710) Johann Sebastian Bach
(1685-1750)

II

Sonata in D Major, Opus 53, D. 850 (1825) Franz Schubert
Allegro vivace (1797-1828)
Con moto
Scherzo: Allegro vivace
Rondo: Allegro moderato

INTERMISSION

III

Two Préludes (1910) Claude Debussy
Les sons et les parfums tournent dans l'air du soir (1862-1918)
Minstrels

IV

Scherzo No. 1 in B Minor, Opus 20 (1831-32) Frédéric Chopin
(1810-1849)
Andante Spianato and Grande Polonaise, Opus 22 (1834)



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P H I L A D E L P H I A

Fiftieth Anniversary 1924-1974



Biographical Note

Born in Philadelphia, Oscar Shumsky began to play the violin at the age of three and made his concert debut at eight as soloist in the Mozart Violin Concerto in A Major with Leopold Stokowski and the Philadelphia Orchestra. A 1936 graduate of The Curtis Institute of Music, where he was a pupil of both Leopold Auer and Efrem Zimbalist, Mr. Shumsky later taught violin at Curtis from 1961 to 1965. He has enjoyed a long and varied career which includes violin recitals and solo appearances with leading orchestras, as well as chamber music and conducting activities. In addition, he has presented many concerts combining works for unaccompanied viola with solo works for the violin. In 1963 he was recipient of the Ford Foundation Award granted to an outstanding American violinist.

While serving as artist-in-residence at the Canadian Stratford Festival in 1959, Mr. Shumsky made his public debut as conductor of the National Festival Orchestra of Canada. He was subsequently appointed music director of the Festival. He has also been music director of the Westchester Symphony and is presently music director and conductor of the New Jersey Colonial Symphony. In November of 1973, he made his first appearance as a guest conductor on the Juilliard Orchestra Concert Series.

Mr. Shumsky's busy schedule also includes duties as both violin teacher and chamber music coach. In addition to his four years on the Curtis faculty, he taught for several years at the Peabody Conservatory. He has been on the permanent faculty of The Juilliard School since 1953.

*You are cordially invited to attend a reception honoring
Mr. Shumsky in the Common Room immediately after his recital.*

Please note that the Distinguished Alumni Series recital scheduled for May 7, with Shmuel Ashkenasi and Patricia Parr, has been cancelled. It will be rescheduled next season on the Walnut Street Theatre Series.

THE CURTIS INSTITUTE OF MUSIC

DISTINGUISHED ALUMNI SERIES

Curtis Hall, Fifty-first Season 1974-1975

Wednesday, April 30, 1975 at 8:00 P. M.

OSCAR SHUMSKY

A PROGRAM OF UNACCOMPANIED WORKS FOR THE VIOLIN AND THE VIOLA

I

Fantaisie No. 7 in E-flat Major for Violin

Georg Philipp Telemann
(1681-1767)

Dolce

Allegro

Largo

Presto

II

Caprices for Violin

Caprice No. 35 in E-flat Major

Rodolphe Kreutzer
(1766-1831)

Caprice No. 8 in E Major

Caprice No. 14 in C Minor

Federico Fiorillo
(1755- ?)

Caprice No. 24 in D Minor

Pierre Rode
(1774-1830)

III

Sonata in A Minor for Violin Solo, S. 1003 (ca. 1720)

Johann Sebastian Bach
(1685-1750)

Grave

Fuge

Andante

Allegro

INTERMISSION

IV

Suite in G Minor for Viola Solo, Opus 131d, No. 1 (1915)

Max Reger
(1873-1916)

Molto sostenuto

Vivace

Andante sostenuto

Molto vivace

V

Sonata in D Major for Unaccompanied Violin, Opus 115 (1947)

Serge Prokofiev
(1891-1953)

Moderato

Andante dolce (Tema con variazioni)

Con brio



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Saturday, May tenth

Nineteen hundred and seventy-five

ORDER OF CEREMONIES

ORGAN PRELUDE

Five Voluntaries JOHN STANLEY
(1713-1786)

GRADUATE PROCESSION

Trumpet Voluntary JOHN STANLEY
JOHN WEAVER

ADDRESS

RALPH ELLISON

Albert Schweitzer Professor in Humanities
New York University

AWARDING THE DIPLOMAS

M. TODD COOKE, *President*

RUDOLF SERKIN, *Director*

CONFERRING OF DEGREES IN COURSE

The President

The Director

CONFERRING OF CERTIFICATES

The President

The Director

CONFERRING OF HONORARY DEGREE

Doctor of Music

EFREM ZIMBALIST

The National Anthem—The Star-Spangled Banner

GRADUATE RECESSION

Trumpet Tune HENRY PURCELL
(1658 or 59-1695)

JOHN WEAVER

THE CURTIS INSTITUTE OF MUSIC

DIPLOMAS

Piano

STEVEN DE GROOTE

BENJAMIN PASTERNAK

Violin

SARAH JANE JOHNSON

DONG-SUK KANG

JILL LEVY

STEVEN TIMOTHY MAJESKE

JENNIFER NICKSON

Viola

STEVEN ANSELL

DORIAN RENCE

Violoncello

DAVID GOLDBLATT (*in absentia*)

Double Bass

NEIL S. BRAWLEY

Clarinet

ELI EBAN

WILLIAM STEWART NEWBOLD, JR.

French Horn

DANIEL C. WILLIAMS (*in absentia*)

Percussion

ANTHONY J. VIGILANTE

DEGREES IN COURSE

BACHELOR OF MUSIC

Voice

MARY NESTLER REILLY

Piano

LINDA DE PASQUALE

MARILYN SWAN (*in absentia*)

Organ

CHARLES E. CALLAHAN, JR.

PAUL FAYKO, JR.

Violin

NICHOLAS GRANT

CHERYL LYNN MINOR (*in absentia*)

ELSA NILSSON (*in absentia*)

CHARLES FRANÇOIS STEGEMAN

PETER ALAN ZAZOFSKY

Viola

JOHN WHIDDEN PRUETT

Double Bass

ALAN JULIAN STEINER

Harp

SOPHIE BRUNO DE LISE

Flute

BRUCE E. BRAUNSTEIN

DAVID MCCLELLAND CRAMER

Clarinet

MAREK URSTEIN

Percussion

MARK ELLIS SUNKETT (*in absentia*)

CERTIFICATE

Voice

JENNIFER JONES

C. PHILIP J. VAN LIDTH DE JEUDE

Piano

MICHAEL JAMES HOUSTOUN

CYNTHIA ANN RAIM

SUMIKO TSUJIMOTO

Violin

CATHERINE TAIT

I-FU WANG (*in absentia*)

Viola

BRUCE PLUMB

Opera

BEVERLY J. FLOWER

GIANNA ROLANDI (*in absentia*)

RICHARD A. SHAPP (*in absentia*)

M. JANE SHAULIS

STEPHEN B. WEST

Marshal

ORLANDO COLE

Assistant Marshals

DAVID GROSS

MARY BETH O'QUINN

CARL LENTIIE

THOMAS McANINCH

THE CURTIS INSTITUTE OF MUSIC
Fifty-first Season 1974-1975
Studio III (Third Floor)
Tuesday, October 1, 1974 at 8:00 P. M.

The Opera Department
Presents
A Studio Performance Of

Act I of DIE WALKÜRE

Written and Composed by Richard Wagner (1813-1883)

Staging by Dino Yannopoulos
Musical Director - David Effron
Technical Director - Joseph Gasperec
Assistant to Mr. Yannopoulos - Vincent Lombardo
Rehearsal Pianist - Barbara Silverstein

Cast (In order of appearance)

Siegmond	Robert Calvert
Sieglinde	Sharon Beckendorf
Hunding	Stephen West

Scene: The interior of Hunding's dwelling

First performance: Munich, 22 September 1869

PROGRAM OF THE UNITED STATES
FOR THE DEVELOPMENT OF
INDUSTRIES IN THE
COUNTRIES OF THE AMERICAS

THE UNITED STATES DEPARTMENT OF COMMERCE

OFFICE OF THE SECRETARY

WASHINGTON, D. C.

REPORT OF THE SECRETARY OF COMMERCE
ON THE PROGRAM OF THE UNITED STATES
FOR THE DEVELOPMENT OF INDUSTRIES
IN THE COUNTRIES OF THE AMERICAS

THE SECRETARY OF COMMERCE
HAS THE HONOR TO ACKNOWLEDGE
THE RECEIPT OF THE REPORT
OF THE SECRETARY OF COMMERCE
ON THE PROGRAM OF THE UNITED STATES
FOR THE DEVELOPMENT OF INDUSTRIES
IN THE COUNTRIES OF THE AMERICAS

WASHINGTON, D. C.

RECEIVED BY THE SECRETARY OF COMMERCE
ON THE 10th DAY OF JANUARY 1910
AT THE OFFICE OF THE SECRETARY
WASHINGTON, D. C.

THE SECRETARY OF COMMERCE

WASHINGTON, D. C.

DIE WALKÜRE: Story of the First Act

Die Walküre is the second of the **four** operas in Richard Wagner's great cycle The Ring of the Nibelungs, the others being Das Rheingold, which serves as a prelude to the cycle, Siegfried and Götterdämmerung. Act I of Die Walküre takes place in the dwelling of Hunding and his wife, Sieglinde. It is a cabin built around an ash tree. Imbedded in the trunk of the tree is a sword.

A great storm is howling outside. The wounded Siegmund enters and he sinks down, exhausted, near the hearth. Sieglinde enters. Filled with an inexplicable tenderness for the weary man, she brings him a drink of cool water and, upon inquiring, learns that he has fled from his enemies after both his spear and shield had been shattered in battle. Sieglinde then brings a cup of mead. He prepares to leave, saying that misfortune follows wherever he goes. She replies that he cannot bring misfortune to a house where sadness has already dwelt so long, and she begs him to await the return of her husband, Hunding.

Hunding arrives and, having heard and accepted Sieglinde's explanation, he asks the guest to tell his story. Siegmund replies that his life has been full of misfortune. He had returned home from hunting with his father one day to find their dwelling in ashes, his mother slain, and his twin sister vanished without trace. From then on, he and his father had wandered, pursued by their enemies, until at last they were separated. Hunding has recognized Siegmund as an enemy of his clan. Nevertheless, he offers hospitality for the night, but says that in the morning they must meet in mortal combat. Sieglinde prepares her husband's night drink, and they leave the room.

Sieglinde reappears. She has given Hunding a drugged potion so that Siegmund might flee during the night. But first, she tells him how, on her wedding day, a one-eyed stranger had thrust the sword into the tree trunk, where it has remained ever since, defying all attempts to withdraw it. She feels that Siegmund is the one who will withdraw the sword and who will deliver her from her misery. They recognize now that they are both Volsungs, children of Wälse, and realize why their hearts have been so full of tenderness and sympathy for each other. Siegmund springs toward the ash-tree and, naming the sword Nothung, the weapon of his need, he pulls it from the trunk with one mighty effort. In an ecstasy of love and joy, they flee from the house.

1. The first part of the report is devoted to a general description of the project and its objectives. It also includes a brief review of the literature on the subject.

2. The second part of the report describes the methodology used in the study. This includes a detailed description of the experimental design, the subjects, the materials, and the procedures.

3. The third part of the report presents the results of the study. This includes a description of the data collected, the statistical analysis, and the conclusions drawn from the results.

4. The fourth part of the report discusses the implications of the findings and suggests directions for future research. It also includes a summary of the main points of the report.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Wednesday, October 23, 1974 at 8:00 P. M.

THE CURTIS ORCHESTRA
CHARLES ABRAMOVIC, piano
BERT TRUAX, trumpet
DONG-SUK KANG, violin

DAVID EFFRON, conductor

PROGRAM

Symphony No. 39 in E-flat Major, K. 543 (1788)

Wolfgang Amadeus Mozart
(1756-1791)

Adagio - Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

The Curtis Orchestra

Concerto for Piano, Trumpet and Strings, Opus 35 (1933)

Dmitri Shostakovich
(b. 1906)

Allegro moderato
Lento
Moderato
Allegro brio

Charles Abramovic, piano
Bert Truax, trumpet

INTERMISSION

Concerto in A Minor for Violin and Orchestra, Opus 53 (1880)

Antonin Dvorak
(1841-1904)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Dong-Suk Kang, violin

Charles Abramovic: Student of Eleanor Sokoloff
Bert Truax: Student of Gilbert Johnson
Dong-Suk Kang: Graduating student of Ivan Galamian

Music for the Shostakovich Concerto, Opus 35
by arrangement with Belwin-Mills Publishing Corporation

THE CURTIS ORCHESTRA
David Effron, Conductor

VIOLIN I

Stephen Majeske, Concertmaster
Catherine Tait
David Jacobson
Charles Stegeman
Liang-Ping How
Mayuki Fukuhara
Sara Lucktenberg

VIOLIN II

Nicholas Grant
Huei-Sheng Kao
Nisanne Graff
Soon-Ik Lee
Soon-Young Kim
Cindy Martindale
Victoria Noyes

VIOLA

Dorian Rence
John Pruett
Allegra Askew
Steven Ansell
Sarah Clarke
Sharon Ray

CELLO

Anne Martindale
Young-Chang Cho
David Goldblatt
Nobuko Takeuti
Sarah Seiver
Hampton Mallory

DOUBLE BASSES

Donald Hermanns
Neil Brawley

FLUTE

David Cramer (Mozart and Dvorak)
Bruce Braunstein (Dvorak)

OBOE

Jan Eberle (Dvorak)
John Ferrillo (Dvorak)

CLARINET

Marek Urstein (Mozart)
Charles Salinger (Mozart)
Stewart Newbold (Dvorak)
Phyllis Drake (Dvorak)

BASSOON

John Wetherill (Mozart and Dvorak)
Richard Hoenich (Mozart and Dvorak)

HORN

Daniel Williams (Dvorak)
W. J. Vincent Barbee (Dvorak)
Herbert Winslow (Mozart and Dvorak)
David Knapp (Mozart and Dvorak)

TRUMPET

Bert Truax (Mozart and Dvorak)
Lorraine Cohen (Mozart and Dvorak)

TIMPANI

Earl Blackburn

ORCHESTRA MANAGER

Martin Schuring

ORCHESTRA LIBRARIAN

Nancy Shear

215

210 f.

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THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Friday, October 25, 1974 at 8:00 P. M.

PROGRAM

I

Suite for Four Trombones Alfred Hornoff
Third Movement: Allegro quasi presto

All Is Well (Transcription by Philip McClelland) Healey Willan
(1880-1968)

Fugue in G Minor from The Well-Tempered Clavier, Book I Johann Sebastian Bach
(Transcription by David Fetter) (1685-1750)

Sonata da Chiesa, Opus 3, No. 7 Arcangelo Corelli
Grave (1653-1713)

Trio Sonata, Opus 1, No. 11 Arcangelo Corelli
Allegro

Mary Beth O'Quinn, trombone
Thomas Elliott, trombone

Carl Lenthe, trombone
Philip McClelland, bass trombone

II

Kammermusik, Opus 24 Paul Hindemith
Third Movement (Quartet) from Opus 24, No. 1 (1921) (1894-1963)

Kleine Kammermusik (Quintet), Opus 24, No. 2 (1922)

Lustig: Mässig schnelle Viertel

Walzer: Durchweg sehr leise

Ruhig und einfach

Schnelle Viertel

Sehr lebhaft

Sheryl Henze, flute and piccolo
Jan Eberle, oboe

Eli Eban, clarinet
Eric Sjostrom, bassoon

Daniel Williams, horn and glockenspiel

INTERMISSION

III

In Dulci Jubilo Michael Praetorius
Lo, How a Rose E'er Blooming (1571-1621)

Chorale Prelude No. 8, "Es ist ein Ros' entsprungen" Johannes Brahms
(Transcription by Richard Fote) (1833-1897)

Achieved Is the Glorious Work, from The Creation Joseph Haydn
(1732-1809)

Mary Beth O'Quinn, trombone
Thomas Elliott, trombone

Carl Lenthe, trombone
Philip McClelland, bass trombone

IV

Frauenliebe und Leben, Opus 42 (1840) (Chamisso) Robert Schumann
Seit ich ihn gesehen (1810-1856)

Er, der Herrlichste von Allen

Ich kann's nicht fassen

Du Ring an meinem Finger

Helft mir, ihr Schwestern

Süsser Freund, du blickest

An meinem Herzen, an meiner Brust

Nun hast du mir den ersten Schmerz getan

Ellen Phillips, soprano
Kari Miller, piano

Mary Beth O'Quinn and Thomas Elliott: Students of Glenn Dodson

Carl Lenthe and Philip McClelland: Students of M. Dee Stewart

Woodwind Ensemble: Prepared by Sol Schoenbach

Ellen Phillips: Student of Margaret Harshaw

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Sunday, November 3, 1974 at 5:15 P. M.

AN OPEN CLASS RECITAL BY STUDENTS
FROM THE PIANO MASTER CLASSES OF PAUL BADURA-SKODA

P R O G R A M

Sonata in A Minor, Opus posth. 164, D. 537 (1817)

Franz Schubert
(1797-1828)

Allegro ma non troppo

Allegretto quasi andantino

Allegro vivace

Aglaia Koras

Rondo in A Minor, K. 511 (1787)

Wolfgang Amadeus Mozart
(1756-1791)

Andante

Cynthia Raim

Sonata in D Major, Hob. XVI:37 (1780)

Joseph Haydn
(1732-1809)

Allegro con brio

Largo e sostenuto

Finale: Presto, ma non troppo

Rita Reichman

Sonata in E-flat Major, Opus 81a (1809-10)

Ludwig van Beethoven
(1770-1827)

Das Lebewohl (The Farewell): Adagio - Allegro

Abwesenheit (The Absence): Andante espressivo

Das Wiedersehen (The Return): Vivacissimamente

Charles Abramovic

INTERMISSION

Sonata in F Major, Opus 10, No. 2 (1796-98)

Ludwig van Beethoven
(1770-1827)

Allegro

Allegretto

Presto

Sumiko Tsujimoto

Fantasia in C Major ("Wanderer"), Opus 15, D. 760 (1820)

Franz Schubert
(1797-1828)

Allegro con fuoco, ma non troppo - Adagio -

Presto - Allegro

Steven De Groote

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, November 4, 1974 at 8:00 P. M.

GUEST RECITAL

PAUL BADURA-SKODA, pianist

P R O G R A M

I

Two Selections from <u>The Well-Tempered Clavier</u> (1722-1744)	Johann Sebastian Bach
Prelude and Fugue in E-flat Minor, S. 853 (Volume I)	(1685-1750)
Prelude and Fugue in E Major, S. 878 (Volume II)	

II

Four Impromptus, Opus 142, D. 935 (1827)	Franz Schubert
No. 1 in F Minor: Allegro moderato	(1797-1828)
No. 2 in A-flat Major: Allegretto	
No. 3 in B-flat Major: Theme and Five Variations	
No. 4 in F Minor: Allegro scherzando	

INTERMISSION

III

Gaspard de la Nuit (1908)	Maurice Ravel
Ondine: Lent	(1875-1937)
Le gibet: Très lent	
Scarbo: Modéré	

IV

Fantasia on Flamenco Rhythms (1973)	Frank Martin
(Dedicated to Paul Badura-Skoda)	(b. 1890)
Rumba lente: Molto moderato - Rumba rapide: Vivace	
Soleares: Grave	
Pretenera: Quasi lento	

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Tuesday, November 5, 1974 at 8:00 P. M.

PROGRAM

I

Sonata in E-flat Major, Opus 120, No. 2 (1894)

Johannes Brahms
(1833-1897)

Allegro amabile

Allegro appassionato - Sostenuto

Andante con moto - Allegro

Steven Ansell, viola
Robert McDonald, piano

II

Sonata in A Minor ("Arpeggione"), D. 821 (1824)

Franz Schubert
(1797-1828)

Allegro moderato

Adagio

Allegretto

David Goldblatt, cello
Kari Miller, piano

INTERMISSION

III

Quartet in E-flat Major, Opus 74 (1809)

Ludwig van Beethoven
(1770-1827)

Poco Adagio - Allegro

Adagio ma non troppo

Presto

Allegretto con Variazioni

Cheryl Minor, violin
Mayuki Fukuhara, violin
Sarah Clarke, viola
Michael Reynolds, cello

Steven Ansell: Graduating student of Michael Tree
David Goldblatt: Student of Orlando Cole
String Quartet: Chamber music students of Mischa Schneider

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Friday, November 8, 1974 at 8:00 P. M.

PROGRAM

I

Quintet in E-flat Major, Opus 88, No. 2
Lento - Allegro moderato
Scherzo: Allegro
Andante grazioso

Anton Reicha
(1770-1836)

Bruce Braunstein, flute
John Ferrillo, oboe
Phyllis Drake, clarinet
David Knapp, horn
John Wetherill, bassoon

II

Duo, Opus 7 (1914)
Allegro serioso, non troppo
Adagio
Maestoso e largamente, ma non troppo - Presto

Zoltán Kodály
(1882-1967)

Catherine Tait, violin
David Goldblatt, cello

INTERMISSION

III

Sonata in A Major, Opus posthumous 162, D. 574 (1817)
Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Franz Schubert
(1797-1828)

Cheryl Minor, violin
Susan Walters, piano

IV

Quintet, Opus 43 (1922)
Allegro ben moderato
Menuet
Praeludium: Adagio - Thema con variazioni: Un poco andantino

Carl Nielsen
(1865-1931)

David Cramer, flute
Robert Stephenson, oboe/English horn
Stewart Newbold, clarinet
Herbert Winslow, horn
Danny Phipps, bassoon

Reicha Quintet: Chamber music students of John de Lancie
Kodaly Duo: Chamber music students of Mischa Schneider
Cheryl Minor: Student of Jaime Laredo
Nielsen Quintet: Chamber music students of Sol Schoenbach

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-75

Tuesday, November 12, 1974 at 5:15 P. M.

OPEN CLASS PERFORMANCE OF OPERA EXCERPTS
Musical Preparation and Direction by Sylvia Lee
Mrs. Lee at the piano

P R O G R A M

THE MAGIC FLUTE Wolfgang Amadeus Mozart (1756-1791)

Act I Aria: "Ein Mädchen oder Weibchen"

Ronald Heckman, baritone

Act II Duet: "Papagena"

Adelaida Anderson, soprano

Ronald Heckman, baritone

THE ABDUCTION FROM THE SERAGLIO Wolfgang Amadeus Mozart (1756-1791)

Act I Aria: "Ach, ich liebte"

Gwendolyn Bradley, soprano

THE MARRIAGE OF FIGARO Wolfgang Amadeus Mozart (1756-1791)

Act III Recitative and Duet: "Crudel perchè"

Beverly Bishop, soprano

Kim Kostenbader, baritone

RIGOLETTO Giuseppe Verdi (1813-1901)

Act II Duet: "Tutte le feste"

Adelaida Anderson, soprano

Philip van Lidth de Jeude, baritone

LA SONNAMBULA Vincenzo Bellini (1801-1835)

Finale Aria: "Ah, non credea mirarti"

Gwendolyn Bradley, soprano

THAIS Jules Massenet (1842-1912)

Aria: "Alexandria!"

Kim Kostenbader, baritone

Intermezzo: "Meditation"

Soon-Ik Lee, violin

Finale: Duet

Andrea Powe, soprano

Kim Kostenbader, baritone

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, November 18, 1974 at 8:00 P. M.

FACULTY RECITAL

GLENN DODSON, Trombone
Marion Zarzeczna, Piano

P R O G R A M

Concerto for Trombone	Georg Christoph Wagenseil
Con discretione: Quasi andante	(1715-1777)
Ballade, Opus 62	Eugène Bozza
Andantino ma non troppo	(b. 1905)

INTERMISSION

Three Pieces for Unaccompanied Trombone	Roger Boutry
Le Style: Andante espressivo	(b. 1932)
Arpèges: Allegro scherzando	
Le Grave: Andante	
Concertino d'Hiver (1953)	Darius Milhaud
Animé	(1892-1974)
Très modéré	
Animé	

INTERMISSION

Variations for Trombone and Piano	Léon Stekke
Theme: Andante cantabile	(b. 1904)
Variation I: Allegretto scherzando	
Variation II: Allegro marcato	
Variation III: Andante molto sostenuto	
Variation IV: Lento quasi recitativo - Allegro vivo	
Variation V: Vivo scherzando	
Deux Danses	Jean-Michel Defay
Danse Sacrée: Lent	
Danse Profane: Mouvement de Samba	

The audience is cordially invited to attend a reception honoring
Mr. Dodson in the Common Room immediately after his recital

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-75

Friday, November 22, 1974 at 8:00 P. M.

PROGRAM

I

Duo for Viola and Double Bass

Karl Ditters von Dittersdorf
(1739-1799)

Allegro moderato

Minuetto

Adagio

Minuetto

Theme and Variations

Bruce Plumb, viola

Alan J. Steiner, double bass

II

Six Moments Musicaux, Opus 16 (1896)

Sergei Rachmaninoff
(1873-1943)

1. Andantino in B-flat Minor

2. Allegretto in E-flat Minor

3. Andante cantabile in B Minor

4. Presto in E Minor

5. Adagio sostenuto in D-flat Major

6. Maestoso in C Major

Steven De Groote, piano

III

Tarantella in A Minor

Giovanni Bottesini
(1821-1889)

Alan J. Steiner, double bass

Charles Abramovic, piano

INTERMISSION

IV

Kol Nidrei, Opus 47 (1880)

(Transcribed by Thomas S. Monohan)

Max Bruch
(1838-1920)

Alan J. Steiner, double bass

Charles Abramovic, piano

V

Sonata in D Minor, Opus 108 (1888)

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Johannes Brahms
(1833-1897)

Catherine Tait, violin

Charles Abramovic, piano

Alan J. Steiner: Graduating student of Roger M. Scott

Steven De Groote: Student of Mieczyslaw Horszowski

Catherine Tait: Student of Jaime Laredo

October 10 1957

SECRET
(S)

1881-1882

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THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-1975

Tuesday, December 3, 1974 at 8:00 P. M.

PROGRAM

I

Four Duets from Clavierübung, Book III, S. 802-05 (1739)

Johann Sebastian Bach
(1685-1750)

No. 1 in E Minor

No. 2 in F Major

No. 3 in G Major

No. 4 in A Minor

Sumiko Tsujimoto, piano

II

Sonata in F Major, Opus 10, No. 2 (1796-98)

Ludwig van Beethoven
(1770-1827)

Allegro

Allegretto

Presto

Sumiko Tsujimoto, piano

III

Sonata for Flute, Viola and Harp (1915)

Claude Debussy
(1862-1918)

Pastorale: Lento, dolce rubato

Interlude: Tempo di minuetto

Final: Allegro moderato ma risoluto

David Cramer, flute

John Pruett, viola

Sophie Bruno DeLise, harp

INTERMISSION

IV

Sonata in A Major, Opus 101 (1813-16)

Ludwig van Beethoven

Etwas lebhaft, und mit der innigsten Empfindung (Allegretto ma non troppo)

Lebhaft, marschmässig (Vivace alla Marcia)

Langsam und sehnsuchtsvoll (Adagio ma non troppo, con affetto) - Geschwind,
doch nicht zu sehr und mit Entschlossenheit (Allegro)

Sumiko Tsujimoto, piano

V

Quartet No. 2, Opus 17 (1915-17)

Béla Bartók
(1881-1945)

Moderato

Allegro molto capriccioso

Lento

Adam Silk, violin

Bayla Keyes, violin

Bruce Plumb, viola

Marcy Rosen, cello

Sumiko Tsujimoto: Student of Mieczyslaw Horszowski
Debussy Sonata: Chamber music students of Michael Tree
Bartok Quartet: Chamber music students of Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Friday, December 6, 1974 at 8:00 P. M.

BRASS ENSEMBLE STUDENTS OF MASON JONES AND GILBERT JOHNSON
TIMPANI AND PERCUSSION STUDENTS OF GERALD CARLYSS

MASON JONES, Conductor

TRUMPETS

Lorraine Cohen
Brian Moon
Jeffrey Shuman
Bert Truax

TROMBONES

Thomas Elliott
Carl Lenthe
Philip McClelland
Mary Beth O'Quinn

TIMPANI AND PERCUSSION

Earl Blackburn
David S. Gross
Martha Hitchins
Anthony Vigilante

HORNS

W. J. Vincent Barbee
David Knapp
Thomas McAninch
Daniel Williams
Herbert Winslow

TUBA

Carleton Greene
Harry M. Weil

P R O G R A M

Canzona per Sonare No. 2

Giovanni Gabrieli
(1557-1612)

Musica Sacra
Crucifixus

Antonio Lotti
(c. 1667-1740)

Ave Verum Corpus

Wolfgang Amadeus Mozart
(1756-1791)

O Crux Ave

Giovanni Palestrina
(1525-1594)

L'Atlantide

Henri Tomasi
(1901-1971)

Percussion cadence from "Ballet of the Genies"

Intrada for Four Trumpets

Johann Hermann Schein
(1586-1630)

Two Pieces for Four Horns

Nicholas Tcherepnine
(1873-1945)

A Popular Song
Dancers

Carols for Four Trombones

Lo, How a Rose E'er Blooming

Michael Praetorius
(1571-1621)

Es ist eine Rose Entsprungen

Johannes Brahms
(1833-1897)

Nonet for Brass, Opus 49

Wallingford Riegger
(1885-1961)

Overture to "Gwendoline" (1886)

Emmanuel Chabrier
(1841-1894)

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Tuesday, December 10, 1974 at 8:00 P. M.

PROGRAM

I

"C"
Air vif
Francis Poulenc
(1899-1963)
Beverly Bishop, soprano
Kari Miller, piano

II

L'Horizon chimérique
La mer est infinie
Je me suis embarqué
Diane, Séléné
Vaisseaux, nous vous aurons aimés
Gabriel Fauré
(1845-1924)
Kim Kostenbader, baritone
Kari Miller, piano

III

O del mio amato ben
Vaghiissima sembianza
Stefano Donaudy
(1879-1925)
L'Absent
Serenade
Charles Gounod
(1818-1893)
Claudia Visca, soprano
Kari Miller, piano

INTERMISSION

IV

Suite No. 1 in G Minor for Cello Solo, Opus 131C (1915)
Prelude
Adagio
Fugue
Max Reger
(1873-1916)
Michael Reynolds, cello

V

Octet for Winds (1922-23)
Sinfonia: Lento - Allegro moderato
Tema con variazione: Andantino - Finale: Sempre tempo giusto
Igor Stravinsky
(1882-1971)
Sheryl Henze, flute
Stewart Newbold, clarinet
Christopher Millard, bassoon
Richard Hoenich, bassoon
Bert Truax, trumpet
Lorraine Cohen, trumpet
Mary Beth O'Quinn, trombone
Philip McClelland, trombone

Beverly Bishop, Kim Kostenbader and Claudia Visca:
Students of Marianne Casiello and Margaret Harshaw

Michael Reynolds: Student of David Soyer

Wind Octet: Chamber music students of Glenn Dodson

Due to illness, Philip van Lidth de Jeude cannot sing tonight and the recital program has been altered accordingly.

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THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-1975

Wednesday, December 11, 1974 at 8:00 P. M.

PROGRAM

I

Octet in F Major for Winds, Hob. II:F7 (c. 1780)

Joseph Haydn
(1732-1809)

Allegro moderato

Andante con variazioni

Menuetto: Allegretto

Allegro

Jan Eberle, oboe

Robert Stephenson, oboe

Eli Eban, clarinet

Stewart Newbold, clarinet

Eric Sjostrom, bassoon

Christopher Millard, bassoon

Herbert Winslow, horn

W. J. Vincent Barbee, horn

II

Sonata in A Major, Opus 13 (1876)

Gabriel Faure
(1845-1924)

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

Bayla Keyes, violin

Charles Abramovic, piano

III

Sonata in C Major, Opus 102, No. 1 (1815)

Ludwig van Beethoven
(1770-1827)

Andante - Allegro vivace

Adagio - Allegro vivace

Marcy Rosen, cello

Charles Abramovic, piano

INTERMISSION

IV

Sonata, Opus 6 (1932)

Samuel Barber
(b. 1910)

Allegro ma non troppo

Adagio - Presto - Adagio

Allegro appassionato

Marcy Rosen, cello

Charles Abramovic, piano

V

Quartet in B-flat Major, Opus 76, No. 4, Hob. III:78 (1797)

Joseph Haydn
(1732-1809)

Allegro con spirito

Adagio

Menuetto: Allegro

Finale: Allegro ma non troppo

Young-Mi Cho, violin

Jill Levy, violin

John Pruett, viola

Nobuko Takeuti, cello

Wind octet: Chamber music students of Sol Schoenbach
Bayla Keyes: Student of Jascha Brodsky and Ivan Galamian
Marcy Rosen: Student of Orlando Cole
String quartet: Chamber music students of Mischa Schneider

Wednesday, Dec 1, 1933
New York, N.Y.

Mr. J. Edgar Hoover
U.S. Department of Justice
Washington, D.C.

Dear Mr. Hoover:
I am writing to you regarding the matter of the
... ..
... ..

Mr. J. Edgar Hoover
U.S. Department of Justice
Washington, D.C.

Very truly yours,
[Signature]

Charles W. ...
Key ...

Enclosed for you are ...
(1-170-1211)

Charles W. ...
Key ...

Very truly yours,
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Very truly yours,
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THE CURTIS INSTITUTE OF MUSIC
Fifty-first Season 1974-1975
Studio IJJ (Third Floor)
8:00 P. M.

Friday, December 13 Wednesday, December 18
Monday, December 10 Friday, December 20

The Opera Department
Presents
A Studio Performance Of

WERTHER

An Opera in Four Acts by Jules Massenet (1842-1912)
Libretto by Edouard Blau, Paul Milliet and Georges Hartmann
Based on Johann Wolfgang von Goethe's novel "The Sorrows of Young Werther"
All performances will be sung in French

Staging by Dino Yannopoulos
Music Director and Piano: David Effron
Musical Assistant and French Diction Coach: Thomas Grubb
Technical Director: Joseph S. Gasperec
Costumes: Claudia Lynch
Musical Assistant: Barbara Silverstein
Assistant to Mr. Yannopoulos: Vincent Lombardo

CAST (In order of appearance)

The Bailiff	Stephen West
Johann	Jesse Coston
Schmidt	Gregory Wiest
Werther	Vinson Cole
Sophie	Claudia Visca*+
	Gianna Rolandi**++
Charlotte	Catherine Ciesinski*+
	Ellen Phillips**
	Jane Shaulis++
Albert	Alberto Garcia*+
	Richard Shapp**
	Paul Proveaux++
Bruehlmann	Thomas Elliott*+**
	Martin Schuring++
Kaetchen	Martha Sheil
Children: Boys from the choir of the Church of St. Asaph	

Choir Director: Michael Stairs	Toby Roberts
Choir Members: Russell Buckley	Lars-Erik Hjelm
	Brian Johnson
	William Ramsey
	Christopher Murphy
	Mathew Murphy

Setting: In Wetzlar, near Frankfurt, from July to December in the 1770's

First Performance: The Imperial Opera in Vienna, 16 February 1892 (In German)
Paris Premiere: Opera Comique, 16 January 1893

*Performance of December 13
+Performance of December 16
**Performance of December 18
++Performance of December 20

AN INTRODUCTION TO WERTHER

Goethe's novel, The Sorrows of Young Werther, made literary history when it was first published in 1774. Goethe was barely twenty-five when he wrote it. It is an autobiographical book, the main characters being thinly disguised. Werther was Goethe himself, and Charlotte was Charlotte Buff. The novel was written in the form of letters like La Nouvelle Eloise by Rousseau, which was the first of these letter novels. Werther made such an impact on the literary public of the last quarter of the 18th century that people began to dress like Werther, and a wave of suicides swept over Europe. It can be considered the most representative work of Goethe's Sturm und Drang period. It also presages German romanticism and gives us a marvelous picture of the German bourgeoisie in the pre-revolutionary period of the 18th century.

No German composer dared to take a sacred work by their most revered author and, as was the case with Faust, it again took a Frenchman to break this taboo. Massenet's Werther is very much a work of the 19th century in feeling, outlook and sentimentality, but so was the original, in contrast to Faust, which had to be changed when it was adapted for the lyrical stage. In fact, the addition of music enhanced the romantic love story, while Faust must be presented without its philosophical background which, of course, cannot be translated into musical terms. Whatever philosophy is to be found in The Sorrows of Young Werther is of the Jean-Jacques Rousseau type -- back to nature and to the simple life -- and can be explained by music or can be divorced completely from the original work without harming it. What Massenet and his librettists achieved was a small masterpiece of the most subtle and sensitive feelings. It took almost another 100 years for this work -- which was successful when first performed, but soon more or less forgotten -- to be rediscovered. Now it seems that Werther is about to be reestablished in the international opera repertoire.

SYNOPSIS OF THE PLOT

ACT I: A July evening on the outskirts of the small German township of Wetzlar, in the 1770's

A young poet, Werther, is introduced to the Bailiff and his family. The Bailiff -- a sort of lower magistrate -- is blessed with eight children, but since he is a widower, his eldest daughter Charlotte is in charge of running the household and bringing up her younger sisters and brothers. She is promised in marriage to the nice, but somewhat dull Albert, who, at the moment, is absent on a business trip. Werther accompanies Charlotte to a ball, during which time the young couple fall hopelessly in love with each other. During their absence, Albert returns and is somewhat surprised to find Charlotte away from home and the children in charge of the next oldest sister, Sophie, because the father has also sneaked off with his cronies for a drink. When Charlotte and Werther return late that evening and learn of Albert's return, Charlotte confesses to Werther that she is engaged to Albert. It was the last promise she made to her dying mother, but she was so taken with the young poet that she forgot to mention this fact all evening long. When Werther finds out that his new love is promised to someone else, his life seems to have lost all meaning, and he rushes off in desperation.

ACT II: Four months later, in front of the town church

The pastor is celebrating his 50th anniversary and everyone in town comes to congratulate him. Among the people are the conventional Albert and his Charlotte, who have settled down to a pleasant married life. Werther has stayed in Wetzlar and has become a friend of the newlywed couple. He suffers in silence, but, of course, his feelings cannot remain a secret for long, and Albert tries to persuade him to find another love. He seems unable to do so until Charlotte finally bids him to go away from her, since her sense of duty would never permit her to leave Albert. Werther agrees only after he secures her permission to return the following Christmas.

ACT III: Christmas Eve

Werther has written to Charlotte a series of letters in which it is clear that his love, instead of diminishing, has increased and that he cannot live without her. The supreme test would come if he were to muster up enough courage to return to Wetzlar on Christmas Eve. If he should appear, it would be for the last time, because if Charlotte would not leave Albert for Werther, he had threatened to kill himself. Charlotte reads and rereads these letters, hoping, on the one hand, to see Werther again, for her love for him seems to outweigh all conventional duties and, on the other hand, knowing that, since she cannot possibly abandon her family, Werther would undoubtedly commit suicide. The day for the reunion has arrived. It is late afternoon, and Charlotte hopes against hope that Werther will not come, but suddenly he stands before her. He pleads passionately with her to leave with him, but Charlotte, after exchanging her first kiss with him, suddenly is brought back to reality and refuses to follow Werther. He storms out of the house. Albert returns. He knows Werther has returned to Wetzlar and his jealousy is finally aroused. Thus, when a messenger from Werther arrives requesting the two dueling pistols which he knows Albert possesses, Albert orders Charlotte to hand over the guns to the messenger, knowing very well to what use they will be put. Charlotte gives the pistols to the messenger. The moment Albert leaves the room, she runs after the messenger to try to prevent the suicide.

ACT IV: In Werther's room

Werther has shot himself and lies unconscious on the floor when Charlotte arrives. She tries to revive him and he regains consciousness. She assures him that it is only he whom she loves, but both of them know that it is too late and that he is dying. From outside we hear the children's voices singing Christmas carols. Werther is delirious -- he hallucinates -- he takes the children's voices to be voices of angels, and he dies in the arms of his beloved Charlotte with a smile upon his lips.

THE CURTIS INSTITUTE OF MUSIC
SUNDAY CONCERT SERIES

The Walnut Street Theatre

Sunday, December 15, 1974 at 3:30 P. M.

BENITA VALENTE, Soprano
ANDRE-MICHEL SCHUB, Piano
VLADIMIR SOKOLOFF, Piano
HAROLD WRIGHT, Clarinet

REVISED PROGRAM

Sonata in F-sharp Minor, Opus 26, No. 2 (1788) Muzio Clementi
Allegro con espressione (1752-1832)
Lento e patetico
Presto

Mr. Schub

Four Songs Wolfgang Amadeus Mozart
Ridente la calma, K. 152 (c. 1775) (1756-1791)

Let smiling calm be awakened in the soul, nor let there remain a trace
of anger or fear. Meanwhile, come, my beloved, to tighten the chains
so welcome to my heart.

Als Luise die Briefe, K. 520 (1787)

Luise burns the letters of her unfaithful lover. They were born of
the flames of passion and to the flames she now returns them, but
the memory of the man who wrote them still burns in her heart.

Das Veilchen, K. 476 (1785)

A little violet sees a lovely young shepherdess and hopes to be
plucked by her. Alas, the shepherdess does not even see the poor
violet and tramples it into the ground. The violet, however, dies
happily since it dies for the shepherdess.

Un moto di gioia, K. 579 (1789)

I feel an impulse of joy in my breast that predicts delight in the
midst of fear! Let us hope that the anguish will end in contentment.
Not always are fate and love the tyrants!

Six Songs Johannes Brahms
Miss Valente, Mr. Sokoloff (1833-1897)

INTERMISSION

Nine Preludes from Opus 32 (1910) Sergei Rachmaninoff
Mr. Schub (1873-1943)

Three Songs Richard Strauss
Miss Valente, Mr. Sokoloff (1864-1949)

Der Hirt auf dem Felsen, Opus posth. 129, D. 965 (1828) Franz Schubert
Miss Valente, Mr. Wright, Mr. Sokoloff (1797-1828)

ANDRE-MICHEL SCHUB is a 1972 graduate of the Curtis Institute of Music where he
studied with Rudolf Serkin. He recently won the Naumburg Competition and made his
New York recital debut at Alice Tully Hall in May 1974. He has performed with the
American Symphony on CBS Television and in solo and chamber music recitals through-
out the East Coast, including a Music from Marlboro tour.

VLADIMIR SOKOLOFF has been active in Philadelphia musical life for almost half a
century, having been accepted as a student at the Curtis Institute in 1929. He
has been teaching at Curtis since 1936 and was accompanist for Efrem Zimbalist
from 1936 until the latter's retirement. His many concert and recital engagements
include appearances with the Philadelphia Orchestra and the Curtis String Quartet.

SONG TRANSLATIONS

JOSEPH HAYDN

Pastoral Song

My mother bids me bind my hair with ribbons rare and lace my bodice blue.

She Never Told Her Love (Shakespeare)

She never told her love, but sat like patience on a monument,
smiling at grief.

Mermaid Song

Now the dancing sunbeams play o'er the green and glassy sea.
Come and I will lead the way, where the pearly treasures be.
Follow, follow, follow me!

JOHANNES BRAHMS

Therese (Gottfried Keller)

You infant! Why do you look at me like that?
What kind of question have your eyes been asking?
All the town councillors and all the wise men in the world
remain silent at the question put by your eyes!
A seashell lies in my aunt's cupboard.
Hold it up to your ear and you'll hear something!

Auf dem Kirchhofe (Detlev von Liliencron)

The day was heavy with rain and storm. I passed by many a forgotten grave.
The stones and crosses were weatherbeaten, the wreathes old, the names grown
over, hardly legible. The day was heavy with rain and storm. On all the
graves there froze the words: "Has been." As if exhausted by the storms,
the coffins slumbered; on all the graves was peacefully thawing: "Reborn."

Nachtigall (C. Reinhold)

Oh, nightingale, your sweet sounds, they penetrate my marrow and bone.
No, dear bird, no! That which in me causes such sweet pain is not of
yours, but of other sounds, heavenly fair, yet vanished from me long
ago, a gentle echo in your song . . . a gentle echo.

Meine Liebe ist grün (Felix Schumann)

My love is green like the lilac bush, and my beloved is fair like the sun!
It shines upon the lilac bush and fills it with fragrance and delight.
My soul has wings of the nightingale and floats in the blossoming lilac,
and shouts and sings, overcome by the fragrance, many songs that are
drunk with love.

Der Tod das ist die kühle Nacht (H. Heine)

Death is the cool night, life is the sultry day.
It is growing dark, I grow sleepy: The day has tired me.
A tree rises above my bed. The young nightingale sings in its branches.
It sings only of love. I hear it even in my dreams.

Vergebliches Ständchen (Folk Song)

Good evening, my sweetheart. Won't you open the door for me?
I come for love of you.
My door is closed. I'll not let you in. Goodnight, my friend.

Song Translations (2)

RICHARD STRAUSS

Allerseelen (Hermann von Gilm)

Place on the table the fragrant flowers. Bring here the last red aster.
And let us speak of love, as once in May.

Die Nacht (Hermann von Gilm)

Out of the forest comes the night. She takes everything that is lovely.
Draw closer, soul to soul. The night, I fear, will steal you, too, from me.

Ständchen (A. F. von Schack)

Open, open, but quietly, my child. Awake no one from his sleep.
Slip out quietly into the moonlit night, and fly to me in the garden.
The nightingale shall dream of our kisses, and the rose, upon awakening,
shall glow with the rapture of the night.

FRANZ SCHUBERT

Der Hirt auf dem Felsen (Wilhelm Mueller)

When on the highest cliff I stand and gaze down over the deep valley,
And sing loud and clear from out of the deep and darkened vale,
The echo comes back again loud and clear, the cliffs all echoing.

The further my song's sound is thrown, the clearer now the echo grows,
From down there, from down there.

My love dwells so far from me. I yearn for her more ardently
From far away.

My heart is torn with consuming grief. All joy from me is flown.
All earthly hope is fled away, and here I pine alone.

The woods echo my grief's refrain. In the deep night my sigh is heard.
This song our hearts to heaven doth draw with wondrous mighty power.
The spring is at hand now -- the springtime, my joy.
'Tis now I'll make ready, my wandering to begin.

The further my song's sound is thrown, the clearer the echo's now grown.

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-1975

Friday, January 17, 1975 at 8:30 P. M.

PROGRAM

I

Ridente la calma, K. 152 (c. 1775)

Wolfgang Amadeus Mozart
(1756-1791)

Bel Piacere

George Frederick Handel
(1685-1759)

Wiegenlied, Opus 49 (1868)

Johannes Brahms

Vergebliches Ständchen, Opus 84, No. 4 (1878-81)

(1833-1897)

Adelaida Anderson, soprano

Vladimir Sokoloff, piano

II

Märchenbilder, Opus 113 (1851)

Robert Schumann
(1810-1856)

Nicht schnell

Lebhaft

Langsam, mit melancholischem Ausdruck

Rasch

John Pruett, viola

Charles Abramovic, piano

INTERMISSION

III

Duetto Brilliant in E Minor, Opus 80, No. 3

Friedrich Kuhlau
(1786-1832)

Moderato assai

Andante

Rondo alla Pollaca

David Cramer, flute

Sheryl Henze, flute

IV

Notre Amour, Opus 23, No. 2 (1882)

Gabriel Faure
(1845-1924)

Nocturne, Opus 43, No. 2 (1886)

Al. Amor

Fernando Obradors
(1897-1945)

Con Amores, la mi Madre

Del cabello mas sutil

Chiquitita la Novia

Adelaida Anderson, soprano

Vladimir Sokoloff, piano

V

Kanonische Sonatine, Opus 31, No. 3 (1924)

Paul Hindemith
(1895-1963)

Munter

Capriccio, Langsame Achtel

Presto

David Cramer, flute

Sheryl Henze, flute

Adelaida Anderson: Student of Margaret Harshaw and Marianne Casiello

John Pruett: Graduating student of Joseph de Pasquale

David Cramer and Sheryl Henze: Students of Murray W. Panitz

THE CURTIS INSTITUTE OF MUSIC
RUDOLF SERKIN, DIRECTOR
Fiftieth Season 1974-1975
Monday, January 20, 1975 at 8:00 P. M.
The Mandell Theater at Drexel University

THE CURTIS INSTITUTE OF MUSIC SYMPHONY ORCHESTRA
MIECZYSLAW HORSZOWSKI, Piano
DAVID EFFRON, Conductor

P R O G R A M

I

Overture to "Candide" (1956)

Leonard Bernstein
(b. 1918)

II

Concerto in A Minor for Piano and String Orchestra (1822)
Allegro
Adagio
Allegro non troppo

Felix Mendelssohn
(1809-1847)

INTERMISSION

III

Symphonie Fantastique, Opus 14 (Composed 1830, revised 1832)
Rêveries - Passions: Largo - Allegro agitato
e appassionato assai
Un Bal: Valse, Allegro non troppo
Scène aux Champs: Adagio
March au Supplice: Allegretto non troppo
Songe d'une Nuit du Sabbat:
Larghetto - Allegro
Dies Irae
Ronde du Sabbat

Hector Berlioz
(1803-1869)



Mendelssohn at the age of twelve.
Painting by Begas.

I. Leonard Bernstein was born in Lawrence, Massachusetts in 1918. He studied music at Harvard University and, after his graduation in 1939, spent two years at The Curtis Institute of Music studying conducting with Fritz Reiner, orchestration with Randall Thompson and piano with Isabella Vengerova. He also studied conducting with Serge Koussevitzky at Tanglewood and became Mr. Koussevitzky's assistant in 1942. Active as composer, conductor and pianist, Mr. Bernstein is one of the best known and most versatile musicians of our time; however, it is probably for his achievements as conductor of the New York Philharmonic that he is best known to the American public. The Overture to his comic operetta "Candide" had its first concert performance by the New York Philharmonic under the direction of the composer on January 26, 1957. Tonight's performance is presented as part of The Curtis Institute of Music's 50th Anniversary Celebration.

II. The Piano Concerto in A Minor of Mendelssohn is not really a recent discovery. It has been known for almost 80 years through references in the Mendelssohn literature and letters and is part of a substantial collection of unpublished compositions given in trust in 1878 by the Mendelssohn family to the Royal Library, now called the Deutsche Staatsbibliothek, in East Berlin. This work belongs to a group of boyhood essays which includes thirteen string symphonies, a violin concerto (D minor) and two concertos for two pianos (A-flat major and E major). The first public reading of this concerto since the days of Mendelssohn took place in Berlin's historic Singakademie on November 27, 1960 with Rolf Kuhnert as soloist and Mathieu Lange conducting. Mieczyslaw Horszowski played it with the Lucerne Festival Strings led by Rudolf Baumgartner on September 3, 1961 in Zermatt, Switzerland in a concert sponsored by the Mendelssohn Society. He has since given several performances of the work in the United States. Tonight's is the first performance in Philadelphia.

III. The first performance of Berlioz' Symphonie Fantastique was given in Paris on December 5, 1830. The work is of considerable historical importance because of its highly personal, psychological content which refers to the composer's love for the actress Harriet Smithson, whom he later married. Following is a translation of Berlioz' own notes to this work which he considered "entirely autobiographical in intention."

Program

Note

The composer's intention has been to treat of various states in the life of an artist, insofar as they have musical quality. Since this instrumental drama lacks the assistance of words, an advance explanation of its plan is necessary. The following Programme¹, therefore, should be thought of as if it were the spoken text of an opera, serving to introduce the musical movements and to explain their character and expression.

First Movement

DAY-DREAMS—PASSIONS

The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer has called *le vague des passions*, sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. By some strange trick of fancy, the beloved vision never appears to the artist's mind except in association with a musical idea, in which he perceives the same character—impassioned, yet refined and diffident—that he attributes to the object of his love.

This melodic image and its model pursue him unceasingly like a double *idée fixe*. That is why the tune at the beginning of the first *allegro* constantly recurs in every movement of the symphony. The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delirious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, is the subject of the first movement.

Second Movement

A BALL

The artist is placed in the most varied circumstances: amid the hubbub of a carnival; in peaceful contemplation of the beauty of nature—but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

Third Movement

IN THE MEADOWS

One evening in the country, he hears in the distance two shepherds playing a *ranz de vaches*; this pastoral duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind, certain feelings of hope which he has been recently entertaining—all combine to bring an unfamiliar peace to his heart, and a more cheerful colour to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer . . . But suppose she deceives him! . . . This mixture of hope and fear, these thoughts of happiness disturbed by dark forebodings, form the subject of the *adagio*. At the end, one of the shepherds again takes up the *ranz de vaches*; the other no longer answers . . . Sounds of distant thunder . . . solitude . . . silence . . .

Fourth Movement

MARCH TO THE SCAFFOLD

The artist, now knowing beyond all doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses *his own execution*. The procession is accompanied by a march that is sometimes fierce and sombre, sometimes stately and brilliant: loud crashes are followed abruptly by the dull thud of heavy footfalls. At the end of the march, the first four bars of the *idée fixe* recur like a last thought of love interrupted by the fatal stroke.

Fifth Movement

SABBATH NIGHT'S DREAM

He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the sabbath . . . A roar of joy greets her arrival . . . She mingles with the devilish orgy . . . Funeral knell, ludicrous parody of the *Dies irae*², sabbath dance. The sabbath dance and the *Dies irae* in combination.

(translated by Nicholas Temperley)

¹ At concerts in which this symphony is played, the distribution of this Programme to the audience is indispensable to the full understanding of the dramatic plan of the work. [HB]

² A hymn chanted during the funeral service of the Catholic Church. [HB]

BIOGRAPHICAL NOTES

MIECZYSLAW HORSZOWSKI was born in Lwów, Poland in 1892. He studied first with his mother, then with Mieczyslaw Soltys and Henryk Melcer at the Lwów Conservatory. At the age of seven, he became a pupil of Leschetizky in Vienna. In 1901, he performed the Beethoven Concerto No. 1 in C Major in Warsaw, gave debut recitals in Vienna and Berlin and subsequently toured Europe and the Americas. After several years of touring, he resumed his studies, returning to the concert stage as a mature artist in 1913.

During a distinguished career which has spanned more than seventy-five years, Mr. Horszowski has given joint recitals with Casals, Ravel, Szymanowski and Szigeti and has appeared with orchestras conducted by Ansermet, Boult, Fritz Busch, Gregor Fitelberg, Munch, Rosbaud, Szell, Toscanini and Sir Donald Francis Tovey. He has made frequent appearances with the Budapest Quartet and other chamber ensembles, and he is known for his performances in New York City of the complete piano sonatas of Mozart and the complete solo piano works of Beethoven. He is also one of the few pianists to have been granted the honor of appearing before the Pope, having played for Pope Pius X in 1906 and for Pope Pius XII in 1940.

Mr. Horszowski has been a member of the faculty of The Curtis Institute of Music since 1942. In 1969, he received the honorary degree Doctor of Music from the Institute.

DAVID EFFRON was born in Cincinnati, Ohio where he began his music studies in violin with his father, who for thirty years was Concertmaster of the Cincinnati Symphony. Continuing his studies on piano, he received a Master of Music degree from Indiana University. A recipient of both the coveted Fulbright and Rockefeller grants, Mr. Effron was assistant conductor in the opera houses of Cologne and Hanover. Returning to this country in 1964, he joined the New York City Opera Company and was chorus master and a member of the conducting staff there for five years. In this capacity, he conducted much of the standard opera repertoire and was chorus master for three world premieres of Alberto Ginastera's operas.

Mr. Effron joined the faculty of The Curtis Institute of Music in 1970 as assistant to Max Rudolf in the Opera Department, and in 1973 he was appointed Music Director of the Opera Department and Resident Conductor of the Curtis Orchestra. He is in his third season as Artistic Director and Principal Conductor of the Central City Opera House Association and fulfills many guest conducting engagements with such organizations as the Pittsburgh Symphony, the Bach Aria Group, Aspen Music Festival, Cincinnati Summer Opera Association and the Richmond Symphony.

Still active as a pianist, he has served as accompanist for Benita Valente, John Reardon, George London and Sherrill Milnes, and in 1971 he was a participant at the Marlboro Music Festival.

THE CURTIS INSTITUTE OF MUSIC SYMPHONY ORCHESTRA

David Effron, Conductor

VIOLIN I

Catherine Tait, Concertmistress
Dong-Suk Kang
Cheryl Minor
Joseph Genualdi
Elsa Nilsson
Stephen Majeske
Jennifer Nickson
Bayla Keyes
Mayuki Fukuhara
Akiko Sakonju
David Jacobson
Young-Mi Cho
Jill Levy

VIOLIN II

Sarah Johnson, Principal
I-Fu Wang
Nicholas Grant
Adam Silk
Cindy Martindale
Charles Stegeman
Soon-Ik Lee
Huei-Sheng Kao
Liang-Ping How
Soon-Young Kim
Sara Lucktenberg
Victoria Noyes
Patrick Shemla
Nadja Salerno-Sonnenberg

VIOLA

Randolph Kelly, Principal
Dorian Rence
John Pruett
Bruce Plumb
Steven Ansell
Wayne Brooks
Patrick Connolly
Allegra Askew
Mark Cedel
Sarah Clarke
Doris Lederer
Lynne Edelson
Sharon Ray

CELLO

Anne Martindale, Principal
Michael Reynolds
Heidi Jacob
David Goldblatt
Marcy Rosen
Dorien de Leon
Young-Chang Cho
Nobuko Takeuti
Sarah Seiver
Cameron Lowe
Hampton Mallory
Ronald Thomas

DOUBLE BASS

Neil Brawley, Principal
Alan Steiner
Donald Hermanns
Peter Lloyd
Brian Liddle
Charles Abramovic

FLUTE

Sylvia Cartwright
David Cramer*
Bruce Braunstein+
Sheryl Henze

OBOE

Jan Eberle*
John Ferrillo
Martin Schuring
Robert Stephenson+

CLARINET

Eli Eban+
Phyllis Drake
Stewart Newbold*
Charles Salinger

BASSOON

Richard Hoenich
Christopher Millard+
Danny Phipps
Eric Sjostrom*
John Wetherill

HORN

W. J. Vincent Barbee
Jeffrey Kirschen
David Knapp
Thomas McAninch
Daniel Williams*+
Herbert Winslow

TRUMPET

Lorraine Cohen*
Brian Moon
Jeffrey Shuman
Bert Truax+

TROMBONE

Thomas Elliott*
Carl Lenthe
Philip McClelland
Mary Beth O'Quinn+

TUBA

Carleton Greene*
Harry Weil+

TIMPANI & PERCUSSION

Earl Blackburn
David Gross
Martha Hitchins
Anthony Vigilante

HARP

Sophie Bruno DeLise*
Richard Turner+
Catherine White

ORCHESTRA LIBRARIAN

Nancy Shear

ORCHESTRA MANAGER

Martin Schuring

NOTE: Wind, brass and percussion players are listed in alphabetical order. Principal players are indicated by (+) for the Bernstein and (*) for the Berlioz.

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-1975

Friday, January 24, 1975 at 8:00 P. M.

PROGRAM

I

Sonata No. 2 for Violin and Piano (1922)

Molto moderato

Allegretto

Bela Bartok

(1881-1945)

David Jacobson, violin

Robert McDonald, piano

II

Invocazione di Orfeo from "Euridice"

Jacopo Peri

(1560-1625)

Danza, danza, fanciulla

Francesco Durante

(1684-1755)

Verborgenheit (1888)

Hugo Wolf

Der Musikant

(1860-1903)

Kim Kostenbader, baritone

Vladimir Sokoloff, piano

III

Beau Soir (c. 1878) (Banville)

Claude-Achille Debussy

Les Angélus (1891) (LeRoy)

(1862-1918)

L'Échelonnement des Haies (1892) (Verlaine)

En Prière (1890) (Bordese)

Gabriel Faure

Les Berceaux (1882) (Sully-Prudhomme)

(1845-1924)

Kim Kostenbader, baritone

Sophie Bruno DeLise, harp

IV

Серенада Дон-Жуана (Don Juan's Serenade) (1878) (Tolstoy)

Peter Ilyich Tchaikovsky

Слезы (Tears)

(1840-1893)

Гопак! (Gopak) (1866)

Modeste Moussorgsky

(1839-1881)

Kim Kostenbader, baritone

Vladimir Sokoloff, piano

David Jacobson: Student of Ivan Galamian and Jaime Laredo

Kim Kostenbader: Student of Marianne Casiello and Margaret Harshaw

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, January 27, 1975 at 8:00 P. M.

THE CURTIS ORCHESTRA
ELSA NILSSON, Violin
STEWART NEWBOLD, Clarinet
JOSEPH GENUALDI, Violin and STEVEN ANSELL, Viola
THOMAS FULTON, Conductor

A PROGRAM OF MUSIC BY WOLFGANG AMADEUS MOZART (1756-1791)

I

Concerto in D Major for Violin and Orchestra, K. 218 (1775)

Allegro

Andante cantabile

Rondo: Andante grazioso

Miss Nilsson, Soloist

II

Concerto in A Major for Clarinet and Orchestra, K. 622 (1791)

Allegro

Adagio

Rondo: Allegro

Mr. Newbold, Soloist

INTERMISSION

III

Sinfonie Concertante in E-flat Major for Violin and Viola, K. 364 (1779-80)

Allegro maestoso

Andante

Presto

Mr. Genualdi and Mr. Ansell, Soloists

Elsa Nilsson: Graduating student of Ivan Galamian and Jaime Laredo
Stewart Newbold: Graduating student of Anthony Gigliotti
Joseph Genualdi: Graduating student of Jascha Brodsky and Ivan Galamian
Steven Ansell: Graduating student of Michael Tree

THE CURTIS ORCHESTRA

Thomas Fulton, Conductor

VIOLIN I

Cheryl Minor
Catherine Tait
Jennifer Nickson
Adam Silk

VIOLIN II

Bayla Keyes
Stephen Majeske
Mayuki Fukuhara
Nicholas Grant

VIOLA

Bruce Plumb
Allegra Askew
John Pruett
Doris Lederer

CELLO

Marcy Rosen
Heidi Jacob

DOUBLE BASS

Neil Brawley

FLUTE

David Cramer
Sheryl Henze

OBOE

Jan Eberle
John Ferrillo

BASSOON

John Wetherill
Christopher Millard

HORN

Herbert Winslow
Thomas McAninch

Curtis Hall, Fifty-first Season 1974-1975
Wednesday, January 29, 1975 at 8:00 P. M.

P R O G R A M

I

Summer Music for Woodwind Quintet, Opus 31 (1956)
(In one movement)

Samuel Barber
(b. 1910)

Sheryl Henze, flute
Jan Eberle, oboe
Eli Eban, clarinet
W. J. Vincent Barbee, horn
Eric Sjostrom, bassoon

II

Sonata in B Minor, S. 1030 (c. 1720)
Andante
Largo e dolce
Presto - Allegro

Johann Sebastian Bach
(1685-1750)

David Cramer, flute
Robert McDonald, piano

III

Syrinx (1912)

Claude Debussy
(1862-1918)

David Cramer, flute

IV

Deux Poemes de Ronsard, Opus 26 (1924)
Rossignol, mon mignon . . .
Ciel, aer et vens . . .

Albert Roussel
(1869-1937)

Ellen Phillips, soprano
David Cramer, flute

V

Sonatine (1943)
(In one movement)

Henri Dutilleux
(b. 1916)

David Cramer, flute
Robert McDonald, piano

David Cramer: Graduating student of Murray W. Panitz
Woodwind Quintet: Chamber music students of Sol Schoenbach

THE CURTIS INSTITUTE OF MUSIC

Fifty-first Season 1974-1975

Studio II-J (Third Floor)

8:00 P. M.

Friday, January 31 Monday, February 3 Tuesday, February 4

Thursday, February 6 Friday, February 7

The Opera Department
Presents
A Studio Performance Of

LA BOHEME

An Opera in Four Acts by Giacomo Puccini (1858-1924)

Libretto by Giuseppe Giacosa and Luigi Illica

Based on Henri Murger's novel "Scenes de la vie de Boheme"

First performed at the Teatro Regio, Turin, Italy on February 1, 1896

Staged by Dino Yannopoulos

Music Director: Thomas Fulton

Technical Director: Joseph S. Gasperec

Assistant to Mr. Yannopoulos: Vincent Lombardo

Musical Assistant: Barbara Silverstein

Musical Assistant and Italian Diction Coach: Anna Gregoretti

Technical Assistant: Robert Maxwell

Stove lent through the courtesy of The Society Hill Playhouse

CAST (In order of appearance)

Rodolfo Vinson Cole (January 31; February 4, 7)
Frank Munafo (February 3, 6)
Marcello Richard Shapp (January 31; February 4, 6)
Alberto Garcia (February 3, 7)
Colline Jesse Coston (January 31; February 4, 7)
Stephen West (February 3, 6)
Schaunard Paul Proveaux (January 31; February 4, 7)
Carlos Serrano (February 3, 6)
Benoit C. Philip J. van Lidth de Jeude
Mimi Beverly Flower (January 31)
Martha Sheil (February 3, 6)
Laura Lynn Woods (February 4, 7)
Musetta Gianna Rolandi (January 31; February 3, 6)
Claudia Visca (February 4, 7)
Parpignol Gregory Wiest
Alcindoro Steven Williams
Waiter Vincent Lombardo
A Young Boy Mark Mundy

Setting: The Latin Quarter of Paris in the 1830's

Synopsis of Scenes

Act I: An attic studio on the Paris left bank, Christmas Eve
Act II: Outside the Cafe Momus
Act III: One of the Gates of Paris
Act IV: The attic studio

THE STORY OF "LA BOHEME"

In a "studio," Rodolfo, Marcello, Schaunard and Colline lead a financially precarious, but otherwise extremely happy life. When it's cold, they burn Rodolfo's *Tragedies* . . . when the landlord comes for the rent, they pry some amorous secret from him and "evict" him under the threat of blackmail. Schaunard has just earned some money. The "Four Musketeers" decide to spend it at the Cafe Momus. Rodolfo, alone, stays to finish some work. There is a knock at the door: Mimi, a frail young girl, a neighbor, has come to relight her candle. Rodolfo is at once drawn to her. She, too, seems to like him. Circumstances -- some induced by Rodolfo -- force Mimi to stay in the moonlit garret. The inevitable happens -- the two young people fall in love.

At the Cafe Momus, everyone is filled with "Christmas cheer." Rodolfo introduces Mimi to his friends and they settle down for an extravagant meal when, suddenly, Musetta makes a grand entrance, followed by Alcindoro, a gentleman of means. Musetta is Marcello's girl; their relations, however, are so stormy that from time to time they part "forever." Musetta, seeing her painter again, quickly decides to get rid of the old fool and to return to her "Bohemian." Alcindoro is sent to get a broken heel repaired. Musetta and Marcello fall into each other's arms and vow to stay together "forever." Everyone marches off, happy and cheerful, leaving Alcindoro to pay the bill.

Months later, Marcello and Musetta are living on the outskirts of Paris. Mimi comes looking for Marcello. She tells him that she and Rodolfo have broken off. She still loves him, but he is so insanely jealous that life has become hell on earth. Marcello persuades her to go back home, promising that he will talk to Rodolfo. She pretends to leave, but returns and overhears what is said. Rodolfo at first blames Mimi's behavior for their quarrels. At last he confesses the truth: Mimi is doomed. Mimi staggers forth and Rodolfo rushes to her, trying to comfort her; but the damage has been done . . . she knows that she is dying of tuberculosis. Once more she falls into Rodolfo's arms. They cannot bring themselves to be separated from each other now. At that moment, Marcello and Musetta have a violent quarrel. They part -- this time "forever."

It is spring. Marcello and Rodolfo have lost their sweethearts. Colline and Schaunard are of no great comfort either . . . no food! . . . no money! Well, they console themselves with dancing, mock duels, when suddenly Musetta appears in the doorway. She has brought the dying Mimi. Facing death, she has returned to her true love. In Rodolfo's arms she remembers the days of happiness in this garret. And, with a smile, she leaves her desolate Bohemian friends for a world of peace and tranquility.

Puccini's *LA BOHEME*, at first, was not a resounding success. In 1900, New York's leading critic wrote: "*BOHEME* is foul in subject and . . . futile in its music!" But Ricordi, the music publisher, had faith in the work: "Dear Puccini, if this time you've not succeeded in hitting the nail squarely on the head, I'll change profession and sell salamis!" Ricordi's is still the greatest music publishing house in the world. Murger, on whose book the opera is based, was his own model for the poet Rodolfo. When he first plunged into the art world, he wavered between poetry and painting until his friends hid his palette and begged him, after also evaluating his poems, to turn to the stories of their own world which he told so vividly and amusingly. The novel is brimming with characters and episodes -- some amusing, some tragic. The blending of these elements make *LA BOHEME* what it is -- a masterpiece where everyone on stage is real.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Tuesday, February 11, 1975 at 8:00 P. M.

PROGRAM

I

Lamentations of Jeremiah (1959)

Milton Barnes

Bruce Plumb, viola

II

Sonata in F Major, Opus 11, No. 4 (1922)

Paul Hindemith
(1895-1963)

Fantasie: Ruhig

Thema mit Variationen: Ruhig und einfach, wie ein Volkslied

Finale: Sehr lebhaft

Bruce Plumb, viola

Randall Hodgkinson, piano

III

Sechs Deutsche Lieder, Opus 103

Ludwig Spohr
(1784-1859)

Sei still mein Herz (Schweitzer)

Zwiesengesang (Reinick)

Sehnsucht (Geibel)

Wiegenlied (von Fallersleben)

Das heimliche Lied (Koch)

Wach auf (Unknown poet)

Ellen Phillips, soprano

Stewart Newbold, clarinet

Vladimir Sokoloff, piano

INTERMISSION

IV

Sextet for Piano and Wind Instruments, Opus 6 (1887)

Ludwig Thuille
(1861-1907)

Allegro moderato

Largo

Gavotte: Andante, quasi allegretto

Finale: Vivace

Robert McDonald, piano

David Cramer, flute

Robert Stephenson, oboe

Stewart Newbold, clarinet

Herbert Winslow, horn

Danny Phipps, bassoon

Bruce Plumb: Student of Max Aronoff

Ellen Phillips: Student of Margaret Harshaw

Piano Sextet: Chamber music students of Sol Schoenbach

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Friday, February 14, 1975 at 8:00 P. M.

PROGRAM

I

Partita No. 2 in D Minor, S. 1004 (c. 1720)

Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Gigue
Chaconne

I-Fu Wang, violin

II

Dichterliebe, Opus 48 (1840) (Heine)

Robert Schumann
(1810-1856)

Im Wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüsstest's die Blumen, die kleinen
Das ist ein, Flöten und Geigen
Hör ich das Liedchen klingen
Ein Jungling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume seh ich dich
Aus alten Märchen winkt es
Die alten, bösen Lieder

Philip van Lidth de Jeude, lyric baritone
Charles Abramovic, piano

I-Fu Wang: Student of Ivan Galamian
Philip van Lidth de Jeude: Student of Ellen Rulau
Philip van Lidth de Jeude and Charles Abramovic:
Chamber music students of Vladimir Sokoloff

T H E C U R T I S I N S T I T U T E O F M U S I C

Curtis Hall, Fifty-first Season 1974-1975

Sunday, February 16, 1975 at 5:00 P. M.

P R O G R A M

I

Sonata in E Major

Lento

Allegro

Largo

Allegro

Georg Philipp Telemann
(1681-1767)

Neil S. Brawley, double bass
Kari Miller, piano

II

Concerto in E Major

Allegro moderato

Andante

Allegro giusto

Domenico Dragonetti
(1763-1846)

Neil S. Brawley, double bass
Kari Miller, piano

III

Piango Gemo

Antonio Vivaldi
(1678-1741)

Toglietemi la vita

Gia il sole dal Gange

Alessandro Scarlatti
(1660-1725)

Ron Heckman, baritone
Kari Miller, piano

IV

The House of Life (c. 1900) (Dante Gabriel Rossetti)

Love Sight

Silent Noon

Love's Minstrels

Heart's Haven

Death in Love

Love's Last Gift

Ralph Vaughan Williams
(1872-1958)

Ron Heckman, baritone
Kari Miller, piano

V

Aria, "Per questa bella mano," K. 612 (1791)

(For bass voice with piano accompaniment

and double bass obligatto)

Wolfgang Amadeus Mozart
(1756-1791)

Jesse Coston, bass
Neil S. Brawley, double bass
Kari Miller, piano

Neil S. Brawley: Graduating student of Roger M. Scott
Ron Heckman: Student of Margaret Harshaw and Marianne Casiello

THE
HALL-First Person 1974-1975
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THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, February 17, 1975 at 8:00 P. M.

THE GUILFORD STRING QUARTET

Lucy Chapman, violin
Lynn Horner, violin
Kim Kashkashian, viola
Judith Serkin, cello

P R O G R A M

I

Quartet in E Major, Opus 17, No. 1, Hob. III:25 (1771)	Joseph Haydn
Moderato	(1732-1809)
Menuet	
Adagio	
Finale: Presto	

II

Quartet No. 2, Opus 17 (1915-17)	Béla Bartók
Moderato	(1881-1945)
Allegro molto capriccioso	
Lento	

INTERMISSION

III

Quartet in E-flat Major, Opus 44, No. 3 (1838)	Felix Mendelssohn
Allegro vivace	(1809-1847)
Scherzo: Assai leggiero e vivace	
Adagio non troppo	
Molto allegro con fuoco	

The members of the Guilford String Quartet are students in the Division for Advanced Studies in Chamber Music, an experimental project made possible through stipends given by the Fels Foundation, the Leventritt Foundation and individual contributors. This recital is the Guilford String Quartet's formal debut.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Tuesday, February 18, 1975 at 8:00 P. M.

PROGRAM

I

Choral Partita: "Wie schön leuchtet der Morgenstern"
(How Brightly Shines the Morning Star)

Dietrich Buxtehude
(1637-1707)

Phantasie über den Choral "Wie Schön Leucht' der
Morgenstern," Opus 40, No. 1 (1900)

Max Reger
(1873-1916)

Jonathan Wright, organ

II

Trio for Oboe, Bassoon and Piano (1926)
Lent - Presto
Andante
Rondo: Très vif

Francis Poulenc
(1899-1963)

Robert Stephenson, oboe
Christopher Millard, bassoon
Charles Abramovic, piano

INTERMISSION

III

Quartet in B-flat Major, Opus 67 (1875)
Vivace
Andante
Agitato (Allegretto non troppo)
Poco allegretto con Variazioni

Johannes Brahms
(1833-1897)

Sarah Johnson, violin
Stephen Majeske, violin
Dorian Rence, viola
Anne Martindale, cello

Jonathan Wright: Student of John Weaver
Piano Trio: Chamber music students of Sol Schoenbach
String Quartet: Chamber music students of Mischa Schneider

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-1975

Friday, February 21, 1975 at 8:00 P. M.

PROGRAM

I

Quartet No. 4 in B-flat Major
Allegro
Andante
Rondo: Allegretto

Gioacchino Rossini
(1792-1868)

David Cramer, flute
Stewart Newbold, clarinet
Herbert Winslow, horn
Danny Phipps, bassoon

II

Poesie Persiane No. 2 (Omar Khayyam)
Poesie Persiane No. 3 (Abu-Said)

Francesco Santoliquido
(b. 1883)

C (Les Ponts de Cé)
Air Vif

Francis Poulenc
(1899-1963)

Beverly Bishop, soprano
Kari Miller, piano

III

Bachianas Brasileiras No. 5 (1938-45)
Aria (Cantilena)
Dansa (Martelo)

Heitor Villa-Lobos
(1887-1959)

Beverly Bishop, soprano

Orchestra of Cellos

Anne Martindale

Nobuko Takeuti

Marcy Rosen

Heidi Jacob

Sarah Seiver

Dorien de León

Cameron Lowe

Michael Reynolds

Conducted by Orlando Cole

Wind Quartet: Chamber music students of Sol Schoenbach
Beverly Bishop: Student of Marianne Casiello and Margaret Harshaw

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, February 24, 1975 at 8:00 P. M.

PROGRAM

I

Sonata for Piano (1945-46)

Elliott Carter
(b. 1908)

Maestoso

Andante - Allegro giusto - Andante

Charles Abramovic, piano

II

Sonata in A Minor for Violin Alone, S. 1003 (c. 1720)

Johann Sebastian Bach
(1685-1750)

Grave - Fuga

Andante

Allegro

Lucy Chapman, violin

III

Sonata in A Minor, Opus 105 (1851)

Robert Schumann
(1810-1856)

Mit leidenschaftlichem Ausdruck

Allegretto

Lebhaft

Lucy Chapman, violin
Vladimir Sokoloff, piano

Charles Abramovic: Student of Eleanor Sokoloff
Lucy Chapman: Graduating student of Arnold Steinhardt

THE CURTIS INSTITUTE OF MUSIC
GOLDEN ANNIVERSARY WEEKEND CONCERTS
Harrison Auditorium
The University of Pennsylvania Museum
Saturday, March 1, 1975 at 2:30 P. M.

PROGRAM

I

Scherzo in B-flat Minor, Opus 31 (1837)

Frédéric Chopin
(1810-1849)

Cecile Licad, piano

II

Minnelieder for Soprano and Wind Quintet (1956)

R. Murray Schafer
(b. 1933)

1. Sommer
2. Verlangen
3. Uf der Lindenwipfel
4. Mahnung
5. Wîp unde Vederspîl
6. Frouwen Wonne
7. Verwirrung
8. Gefunden
9. Einsam
10. Herzenschlûzel
11. Der Falke
12. Minne stets die Alte
13. Des Dichters Grabschrift

Ellen Phillips, soprano
David Cramer, flute
Robert Stephenson, oboe
Eli Eban, clarinet
Herbert Winslow, horn
Danny Phipps, bassoon

III

Octet in E-flat Major, Opus 20 (1825)

Felix Mendelssohn
(1809-1847)

Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Dong-Suk Kang, violin
Peter Zazofsky, violin
Adam Silk, violin
Sarah Johnson, violin
Dorian Rence, viola
Doris Lederer, viola
Anne Martindale, cello
Nobuko Takeuti, cello

Cecile Licad: Student of Rudolf Serkin and Seymour Lipkin
Minnelieder Ensemble: Chamber music students of John de Lancie
String Octet: Chamber music students of Felix Galimir

Text

The texts are in Middle-High German by Minnesinger from the 1150s, 12th and 13th centuries. They speak mostly of passionate, but unfulfilled love.

1. Sommer

Author Unknown - 11th C.

Mich dunket niht so guotes noch sô lobesam
sô diu liehte rôse und diu minne mines man.
diu kleinen vogelline
diu singent in dem walde: dëst mcnegem herzen liep.
mirn kome min holder geliebte, in hân der sümmerwunne neit.

2. Verlangen

Der von Kürenberg

Ich stuont mir nehtint späte an einer zinnen.
dô hôte ich einen ritter vil wol singen
in Kurenberges wise al ûz der menigîn:
er muoz mir diu lânt rûmen ald ich genietê mich sin.

3. Uf der Lindenwipfel

Dietmar von Eist

Uf der lindenwipfel obenê da sanc ein kleinez vogellin.
vor dem walde wart ez lût: dô huop sich aber daz herze min
an eine stat dâ ez ê dâ was. ich sach die rôsebluomen stân:
die manent mich der gedanke vil die ich hin zeiner frouwen hân.

4. Mahnung

Heinrich von Veldeke

Dî minne bidde ich ende mane,
dî mich hevet verwunnen al,
dat si dî scône dâr tû spane
dat si mære min geval.
want geschit mich alse den swanen
dê singet alser sterven sal,
si verlûset te vele dâr ane.

5. Wîp unde Vederspîl

Der von Kürenberg

Wîp unde vederspîl diu werdent lîhte zam:
swer si ze rehte lucket, sô suochent si den man.
als warb ein schoene ritter umb eine frouwen guot.
als ich dar an gedanke, sô stêt wol hôhe min muot.

6. Frouwen Wonne

Der von Kürenberg

Aller wîbe wünne diu gêt noch megetîn.
als ich an sî gesende den lieben boten mîn,
jo wurbe ichz gerne selbe, waere ez ir schade niet.
ich enweiz wiez ir gevalle: mir wart nie wîp alsô liep.

7. Verwirrung

Heinrich von Morungen

Ach, frouwe, wil du mich gernn,
sô sich mich ein vil lützel an.
ich enmâc mich langer niht erwern,
den lîp muoz ich verloren hân.
ich bin siech, mîn herze ist wunt.
frouwe, daz hânt mir getân
mîn ougen und dîn roter munt.

Ach, frouwe, mîne swêre sich,
ê ich verliese mînen lîp.
ein wort du sprêche wider mich:
verkêre daz, du sêlic wîp!
Nein! Ja! u.s.w.

1. Summer

Nothing seems so good to me or praiseworthy
As the palest rose and the true love of my man.
You, little forest bird
Singing in the wood, carry off my heart.
If my lover fails, these summer joys will all depart.

2. Longing

I stood late at night in a tower;
There I heard a knight sing sweetly.
He sang the Kürenberg song above the throng;
He must leave this place or prove his love.

3. On the Linden Bough

On the linden bough above sings a little bird.
Clear throughout the forest, reminding my heart
Of a place where I once lived. I saw the rose in bloom,
And all my thoughts fled to a woman.

4. Warning

I entreat and admonish the love
Which has completely overpowered me,
I beg it to bring my beloved
And multiply my joys.
Even though it fares me as the swan,
Who sings only before his death,
Losing everything thereby.

5. Woman and the Falcon

Woman and the falcon have much in common,
They will follow anyone who attracts them.
A noble knight courts a good woman.
As I think about this, the comparison seems perfect.

6. The Joys of Woman

All my joys in woman belong to one girl.
To her I send my messages of love.
I would gladly court her openly if it were not so dangerous.
I know not if she loves me; I have never loved so deeply.

7. Confusion

Ah, mistress, will you not save me?
Have a little pity.
I can no longer stand it.
Must I forgo your love?
I am pure; my heart is broken,
Mistress, you have caused this
Your eyes and your red mouth.

Ah mistress, the labour of love is heavy,
I am sinking beneath it.
One word you speak against me:
Change it, o precious woman!
No! Yes! etc.

Please turn page quietly during pause between songs

8. Gefunden

Meinloch von Sevelingen

Dô ich diē leben hōrte, dô hēt ich diē gerne erkant.
 durch dīne tugende manlge fuer ich le helnde, unz ich diē vant.
 daz ich diē nu gesehen hân, daz enwirret dir nlet.
 er ist vil wol getluret, den du wilt, frouwe, haben liep.
 du bist der besten eine, des muoz man dir von schulden johon.
 sô wol den dīnen ougen!
 diu kunnan swen si wellen an vil glütlichen sehen.

9. Einsam

Der von Kurenberg

Swenne ich stân aleine in minem hemedē,
 und ich an diē gedēnke, ritter cdele,
 so erblūet sich mīn varwe als der rōse in touwe tuot,
 und gewinnet daz herze vil manigen trūrigen muot.

10. Herzenschlüssel

Author unknown - 11th C.

Dû bist mīn, ich bin dīn:
 des solt dû gewis sīn.
 dû bist beslozen
 in minem herzen:
 verlorn ist daz slūzzelīn:
 dû muost immer drinne sīn.

11. Der Falke

Author unknown

Ez stuont eine frouwe aleine
 und warte uber heide
 und warte ire liebe,
 so gesah si valken fliegen.
 > sô vol dir, valke daz du bist!
 du flugest swar dir liep ist:
 du erkusest dir in dem walde
 einen buom der dir gevalle.
 alsô hân oueh ich getân:
 ich erkôs mir selbe einen man,
 den erwelten mīniu ougen.
 daz nident schoene frouwen.
 ôwe, wan lânt si mir mīn liep?
 joch engerte ich ir dekeiner trûtes niet < .

12. Minne stets die Alte

Heinrich von Veldeke

Ich levede êre te ungemake
 seven jâr êre ich it sprâke
 weder heren wille einech wort.
 dat hevet sî vele wale gehôrt
 ende wele doch dat ich clage mêre:
 noch is dī minne alse sî was wīlen ere.

13. Des Dichters Grabsehrift

Heinrich von Morungen

Sach fēman die frouwen
 dīe man mac schoûven
 in dem venster stân?
 diu vīl wolgetâne
 diu tuot mich âne
 sorgen die ich hân.
 si liuhtet sam der sunne tuot
 gegen dem liechten morgen.
 ê wās si verborgen,
 dô muōten mich sorgen:
 dīe wil ich nu lân.

Man sôl schrīben kleine
 rêhte ûf dem steine
 der mīn grap bevât,
 wie liep si mer wēre
 und ich ir unmēre:
 swēr dan über mich gât,
 daz der lese dise nôt
 und gewinne künde
 der vīl grôzen sūnde
 dīe si an ir frūnde
 her begangen hât.

... die seite ist enzwei

8. Found

As soon as I heard you praised I wanted to know you.
 For the sake of your virtue I remained pure until I met you.
 Now that I have seen you, I find all this praise to be true
 Esteemed lady, in whose face one finds favour,
 You are one of the greatest, I must confess;
 Extolled are your eyes,
 Which can look on one with such goodness.

9. Alone

When I stand alone, in déshabillé
 And think of you noble knight,
 I blush like the rose among thorns,
 And my heart is filled with sadness.

10. Heart's Key

Thou art mine, I am thine,
 You surely know that.
 You are locked
 Within my heart,
 I have lost the little key,
 You must forever stay there.

11. The Falcon

A woman stood alone
 Waiting on the heath,
 Waiting for her love to return;
 She saw a falcon flying:
 "Oh falcon, how fortunate you are,
 You fly wherever you please,
 You may choose in the forest
 Any tree you wish.
 Thus did I also,
 I choose myself a man,
 The most handsome of all
 The envy of all other women.
 Alas, why won't they let me have him?
 I never stole anything from them."

12. Enduring Love

I would sooner suffer
 Seven miserable years than
 Sing a single word against her.
 She perceives that very well,
 And wants me to go on lamenting.
 This love is just as it has always been.

13. The Poet's Epitaph

Has anyone seen my mistress
 As I have seen her
 Standing in the window?
 She whose beauty
 Dispels all sorrow
 Like the sun glowing at dawn.
 When her beauty was concealed,
 How sad I felt;
 Now this is past.

Carve delicately
 On the stone
 Guarding my grave
 How I loved her,
 And she deceived me.
 Whoever then passes by,
 Will read this tragic story,
 In my epitaph.
 How without reason,
 She betrayed her friend -
 ... The string is broken!

THE CURTIS INSTITUTE OF MUSIC
GOLDEN ANNIVERSARY WEEKEND CONCERTS
Harrison Auditorium
The University of Pennsylvania Museum
Sunday, March 2, 1975 at 11:00 A. M.

P R O G R A M

I

Introduction and Allegro (1905-06)

Maurice Ravel
(1875-1937)

Sophie Bruno DeLise, harp
David Cramer, flute
Eli Eban, clarinet
Elsa Nilsson, violin
Akiko Sakonju, violin
Randolph Kelly, viola
David Goldblatt, cello

II

Abschiedslied der Zugvögel, Opus 63, No. 2
Herbstlied, Opus 63, No. 4

Felix Mendelssohn
(1809-1847)

Wiegenlied, Opus 78, No. 4
Er und Sie, Opus 78, No. 2

Robert Schumann
(1810-1856)

Ich und Du (Posthumous)
Der beste Liebesbrief, Opus 6, No. 2

Peter Cornelius
(1824-1874)

Claudia Visca, soprano
Kim Kostenbader, baritone
Vladimir Sokoloff, piano

III

Parable II for Brass Quintet, Opus 108 (1968)

Vincent Persichetti
(b. 1915)

Declamando
Risoluto
Affettuoso
Cadenza
Furioso
Sostenuto

Bert Truax, trumpet
Lorraine Cohen, trumpet
Herbert Winslow, horn
Mary Beth O'Quinn, trombone
Harry Weil, tuba

IV

Quartet No. 2, Opus 17 (1915-17)

Béla Bartók
(1881-1945)

Moderato
Allegro molto, capriccioso
Lento

Adam Silk, violin
Bayla Keyes, violin
Bruce Plumb, viola
Marcy Rosen, cello

Harp Septet: Chamber music students of Marilyn Costello and Felix Galimir
Claudia Visca and Kim Kostenbader: Chamber music students of Vladimir Sokoloff
Brass Quintet: Chamber music students of Gilbert Johnson
String Quartet: Chamber music students of Felix Galimir

SONG TRANSLATIONS

Abschiedslied der Zugvögel [Farewell Song of the Birds] (Hoffman von Fallersleben)

How lovely was the summertime; how sad is now the world
We sat in sundrenched trees and happily sang our songs.
We poor little birds are homeless now; summer is no more.
Into the unknown we must flee; far, far away.

Herbstlied [Autumn Song] (Klingemann)

Ah, how soon the dancing endeth; spring turns into wintertime!
Ah, how soon happiness turns into sorrowing silence!
Soon the last sounds fade away, the last of the singers gone!
Soon, all that's green will be no more, will be no more.
All return homeward.
Ah, how soon the dancing endeth; pleasure turns to yearning pain.
Thoughts of love . . . were you a dream?
Sweet as springtime, gone with the wind?
One thing only never will wane . . .
It is the yearning, which never fades.

Wiegenlied [Lullaby] (Friedrich Hebbel)

Sleep, little child, sleep. When you sleep, then you are good.
Outside, rosy in the noonday sunlight, glow the most beautiful cherries.
When you awaken, we will go out and I shall pluck them for you with my fingers.
Sleep, little child, sleep.
Sleep, little child, sleep. When you sleep, then you are good.
The sun always makes the cherries sweeter for your enjoyment.
Sleep, then, little child, lightly covered, until your thirst for cherries wakes you.
Sleep, sleep!

Er und Sie [He and She] (Justinus Kerner)

He: I look into the still valley where, in the sunlight, innumerable flowers
bloom, but I look only at one.
She: I step to my little window when the stars shine. All would like to be the
most beautiful, but I look only at one. One evening he looked gently toward
heaven's heights because there is his beloved image to be seen in the stars.
He: Oh, her blue eyes can be seen now, too, in the meadows, in the forget-me-nots
full of dew, I can see them.

Ich und Du [You and I]

We dreamed of each other and were awakened by the dream.
We live to love each other, and we sink back into the night.
"You stepped out of my dream!"
"And you, out of mine!"
One dream is lost in another and we die.
On the petals of a lily two drops, pure and round, are trembling.
They fuse into one and roll into the lily's calyx.

Der beste Liebesbrief [The Best Love Letter]

If she has displeased you in passing by,
Then step quickly onto the train to new life.
Catch the butterfly on the hill of roses;
Catch his white wings in the blue ring of your net.
Borrow from the bee his honey-covered mouth.
It will enrich the blossoms.
Do not hesitate to leave the leaf fluttering in the air.
Is love true to you? The wind will decide it!

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Tuesday, March 4, 1975 at 8:00 P. M.

PROGRAM

I

Trio (1904)

Charles Ives
(1874-1954)

Andante moderato

Presto: "TSIAJ"*

Moderato con moto

Charles Abramovic, piano
Catherine Tait, violin
Heidi Jacob, cello

*This scherzo is a joke.

II

Scherzo in B-flat Minor, Opus 31 (1837)

Frédéric Chopin
(1810-1849)

Cecile Licad, piano

INTERMISSION

III

Sonata for Harp (1939)

Paul Hindemith
(1895-1963)

Mässig schnell

Lebhaft

Sehr langsam

Deborah Fleisher, harp

IV

Quartet No. 1, Opus 7 (1908)

Béla Bartók
(1881-1945)

Lento

Allegretto (Introduzione)

Allegro vivace

Jill Levy, violin
Mayuki Fukuhara, violin
Sarah Clarke, viola
Michael Reynolds, cello

Piano Trio: Chamber music students of Felix Galimir
Cecile Licad: Student of Rudolf Serkin and Seymour Lipkin
Deborah Fleisher: Student of Marilyn Costello
String Quartet: Chamber music students of Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, March 10, 1975 at 8:00 P. M.

PROGRAM

I

Variations sérieuses, Opus 54 (1841)
(Theme and 17 Variations)

Felix Mendelssohn
(1809-1847)

Deborah Dundore, piano

II

Quiet City (1940)

Aaron Copland
(b. 1900)

Bert Truax, trumpet
Robert Stephenson, English horn
Charles Abramovic, piano

III

Joueurs de flûte, Opus 27, Nos. 1-4 (1924)

Albert Roussel
(1869-1937)

Pan
Tityre
Krishna
Mr. de la Péjaudie

Sheryl Henze, flute
Charles Abramovic, piano

INTERMISSION

IV

Three Sonatas

D Major - Non presto, ma in tempo di Ballo
B Minor - Andante
F Major - Gigha

Domenico Scarlatti
(1685-1757)

Bo Young Kim, piano

V

Seventeen Variations for Woodwind Quintet, Opus 22 (1950)

Jean-Michel Damase
(b. 1928)

Sheryl Henze, flute
Jan Eberle, oboe
Stewart Newbold, clarinet
Herbert Winslow, horn
Eric Sjostrom, bassoon

Deborah Dundore: Student of Eleanor Sokoloff
Bert Truax: Student of Gilbert D. Johnson
Sheryl Henze: Student of Murray W. Panitz
Bo Young Kim: Student of Eleanor Sokoloff
Woodwind Quintet: Chamber music students of Sol Schoenbach

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Wednesday, March 12, 1975 at 8:00 P. M.

PROGRAM

I

Passacaglia for Piano (1974)

James Adler
(b. 1950)

Randall Hodgkinson, piano

II

Grand Duo Concertante, Opus 48 (1816)

Carl Maria von Weber
(1786-1826)

Allegro con fuoco

Andante con moto

Rondo: Allegro

Stewart Newbold, clarinet
Steven De Groote, piano

III

Sonata in D Major, Opus 10, No. 3 (1796-98)

Ludwig van Beethoven
(1770-1827)

Presto

Largo e mesto

Menuetto: Allegro

Rondo: Allegro

Benjamin Pasternack, piano

INTERMISSION

IV

Suite, Opus 14 (1916)

Béla Bartók
(1881-1945)

Allegretto

Scherzo

Allegro molto

Sostenuto

Benjamin Pasternack, piano

V

Sonata in B Minor (1853-54)

Franz Liszt
(1811-1886)

Benjamin Pasternack, piano

James Adler: Composition student of Myron S. Fink
Randall Hodgkinson: Student of Eleanor Sokoloff
Stewart Newbold: Graduating student of Anthony Gigliotti
Benjamin Pasternack: Graduating student of Mieczyslaw Horszowski

THE CURTIS INSTITUTE OF MUSIC
Fifty-first Season 1974-1975
Studio II-J (Third Floor)
8:00 P. M.

Monday, March 17 Tuesday, March 18 Thursday, March 20
Friday, March 21 Sunday, March 23

The Opera Department
Presents
A Studio Performance Of

DON GIOVANNI

An Opera in Two Acts by Wolfgang Amadeus Mozart (1756-1791)
Libretto by Lorenzo da Ponte
Premiere: Prague, 29 October 1787

Staged by Dino Yannopoulos
Music Director: David Effron
Technical Direction and Set Design: Joseph S. Gasperec
Assistant to Mr. Yannopoulos: Vincent Lombardo
Musical Assistant: Barbara Silverstein
Musical Assistant and Italian Diction Coach: Anna Gregoretti
Incidental Dances Choreographed by William Sena

CAST (In order of appearance)

Leporello	Stephen West (March 17, 18, 20) Jesse Coston (March 21, 23)
Donna Anna	Laura Lynn Woods (March 17, 20, 23) Martha Sheil (March 18, 21)
Don Giovanni	Steven Williams (March 17, 18, 20) Carlos Serrano (March 21, 23)
Il Commendatore	Jesse Coston (March 17, 18, 20) Stephen West (March 21, 23)
Don Ottavio	Gregory Wiest
Donna Elvira	Ellen Phillips
Zerlina	Gianna Rolandi (March 17, 20, 23) Claudia Visca (March 18, 21)
Masetto	Paul Proveaux
Two Men in Black	John Pruett and Vincent Lombardo
Peasants/Musicians/Dancers	Linda Banashek, Mimi Leonetti, Grace Zarnoch, Gerard Sena, Paul Roller, Robert Sobol

Setting: In and near Seville, 17th Century

THE STORY OF DON GIOVANNI

ACT I: In front of Donna Anna's house, Leporello impatiently waits for his master, Don Giovanni. The two appear at the door, Giovanni still trying to force his amorous attentions on Donna Anna as she struggles to unmask him. Aroused by the commotion, her father, the Commendatore, rushes out with drawn sword. As his daughter runs off to find help, the old man is mortally wounded by Don Giovanni. The distraught Donna Anna and her fiance, Don Ottavio, return and swear to avenge the murder.

Continuing on his way, Don Giovanni attempts to seduce another lady who turns out to be a former conquest, Donna Elvira, who has also sworn revenge on the rakish Don. Recognizing her in the nick of time, Don Giovanni departs, leaving Elvira alone with Leporello, who produces a giant catalogue of the Don's conquests and attempts to console her.

Later, traveling in the country, Don Giovanni happens on the marriage celebration of Zerlina and the bumpkin Masetto. He makes several attempts to seduce the attractive peasant girl. Meanwhile, Donna Anna and Don Ottavio arrive seeking assistance in finding the Commendatore's murderer. Elvira returns and warns them not to trust the evil Don. He, in turn, tries to convince them that Elvira is crazy. He departs, but Donna Anna has recognized him as her assailant. Unaware of this, Don Giovanni plans a lavish party.

In the garden outside Don Giovanni's castle, Zerlina has just managed to convince Masetto that Giovanni has not harmed her, when they hear the Don approaching. Masetto hides and confronts Giovanni as he attempts once more to seduce Zerlina. The surprised Don invites both bride and groom inside to join the dancing. Elvira, Anna and Ottavio appear masked, resolving to find out what they can about Don Giovanni. Invoking heaven's aid in their quest, they enter the castle.

In the ballroom, Don Giovanni pays special attention to Zerlina. She tries to escape, but Giovanni catches her and leads her outside. The guests hear Zerlina's scream and rush to her aid. Donna Elvira, Donna Anna and Don Ottavio unmask and denounce Giovanni. All threaten him, but eventually both he and Leporello escape.

ACT II: Don Giovanni and Leporello arrive at Elvira's house, where they exchange clothes so that Giovanni might woo Elvira's maid. Elvira, believing Leporello to be Giovanni, is convinced that he truly loves her again. As Giovanni serenades Elvira's maid, he is approached by Masetto and some armed men. He cleverly sends the men off in two different directions in pursuit of "Don Giovanni" and, left alone with Masetto, disarms him, beats him up and leaves him on the street. Zerlina arrives and leads her poor lover away, promising an excellent remedy for all his woes.

Meanwhile, as Leporello tries to escape from Donna Elvira, Don Ottavio and Donna Anna arrive, followed somewhat later by Masetto and Zerlina. All mistake Leporello for Don Giovanni and demand his death. When Elvira alone pleads for his pardon, he reveals his true identity in hopes of mercy, but is judged by the others to be as guilty as his master. He finally makes good his escape, and Don Ottavio, by now convinced that Don Giovanni is the murderer, goes off to the police.

Late at night, in a cemetery, Don Giovanni is telling Leporello a ribald story, when the statue of the Commendatore appears and warns him to respect the dead. Undaunted, Giovanni makes Leporello invite the statue to dinner.

In a room in another part of the city, Donna Anna assures Don Ottavio that she still loves him, but cannot permit herself the happiness of marriage until her father's death has been avenged.

Back in his castle, Don Giovanni enjoys a splendid dinner, interrupted briefly by Donna Elvira, who makes a last, but unsuccessful attempt to get the Don to relinquish his villainous ways. Giovanni himself answers the knock of the statue, but steadfastly refuses to repent. The statue of the Commendatore disappears and Don Giovanni is dragged off to hell. Donna Elvira, Donna Anna and Don Ottavio, Zerlina and Masetto enter in search of Don Giovanni. All unite to proclaim the moral: "As one has lived, so shall he die."

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Saturday, March 22, 1975 at 5:00 P. M.

P R O G R A M

I

Sonata in D Minor, Opus 40 (1934)

Moderato - Largo
Moderato con moto
Largo
Allegretto

Dmitri Shostakovich
(b. 1906)

Sarah Seiver, cello
Cecile Licad, piano

II

Papillons, Opus 2 (1828-32)

Robert Schumann
(1810-1856)

Lori Packer, piano

INTERMISSION

III

Quintet in B Minor, Opus 115 (1891)

Allegro
Adagio
Andantino - Presto non assai, ma con sentimento
Con moto

Johannes Brahms
(1833-1897)

Eli Eban, clarinet
Peter Zazofsky, violin
Soon-Ik Lee, violin
Steven Ansell, viola
David Goldblatt, cello

Sarah Seiver: Student of Orlando Cole
Lori Packer: Student of Eleanor Sokoloff
Eli Eban: Graduating student of Anthony Gigliotti
Clarinet Quintet: Chamber music students of Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, March 24, 1975 at 8:00 P. M.

THE CURTIS ORCHESTRA
CHERYL MINOR, Violin
DORIAN RENCE, Viola
PETER ZAZOFSKY, Violin
DAVID EFFRON, Conductor

P R O G R A M

I

Concerto in B Minor, Opus 61 (1880)
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso - Allegro non troppo

Camille Saint-Saëns
(1835-1921)

Miss Minor, Soloist

II

Concerto for Viola and Orchestra (1928-29)
Andante comodo
Vivo, con molto preciso
Allegro moderato

William Walton
(b. 1902)

Miss Rence, Soloist

INTERMISSION

III

Concerto in D Minor, Opus 47 (1903)
Allegro moderato
Adagio di molto
Allegro, ma non tanto

Jean Sibelius
(1865-1957)

Mr. Zazofsky, Soloist

Cheryl Minor: Graduating student of Ivan Galamian and Jaime Laredo
Dorian Rence: Graduating student of Max Aronoff
Peter Zazofsky: Graduating student of Ivan Galamian and Jaime Laredo

THE CURTIS ORCHESTRA
David Effron, Conductor

VIOLIN I

Mayuki Fukuhara, Concertmaster
Bayla Keyes
Joseph Genualdi
David Jacobson
Young-Mi Cho
Cindy Martindale
Adam Silk
Huei-Sheng Kao

VIOLIN II

Jennifer Nickson
Akiko Sakonju
Jill Levy
Nicholas Grant
Soon-Young Kim
Nadja Salerno-Sonnenberg
Liang-Ping How
Karmit Zori

VIOLA

Bruce Plumb
Allegra Askew
Wayne Brooks
John Pruett
Sharon Ray
Lynne Edelson

CELLO

Michael Reynolds
David Goldblatt
Nobuko Takeuti
Young-Chang Cho
Sarah Seiver

DOUBLE BASS

Charles Abramovic
Peter Lloyd

FLUTE

Bruce Braunstein
Sylvia Cartwright
David Cramer
Sheryl Henze

OBOE

Jan Eberle
John Ferrillo
Robert Stephenson

CLARINET

Phyllis Drake
Charles Salinger
Marek Urstein

BASSOON

Richard Hoenich
Christopher Millard
Danny Phipps
John Wetherill

HORN

W. J. Vincent Barbee
Jeffrey Kirschen
David Knapp
Thomas McAninch
Herbert Winslow

TRUMPET

Brian Moon
Jeffrey Shuman

TROMBONE

Thomas Elliott
Carl Lenthe
Philip McClelland

TIMPANI

Earl Blackburn
David Gross
Martha Hitchins

HARP

Richard Turner

ORCHESTRA LIBRARIAN

Nancy Shear

ORCHESTRA MANAGER

Martin Schuring

PLEASE NOTE: Wind and percussion players are listed in alphabetical order.

T H E C U R T I S I N S T I T U T E O F M U S I C

Curtis Hall, Fifty-first Season 1974-1975

Tuesday, March 25, 1975 at 8:00 P. M.

P R O G R A M

I

Prelude and Fugue in E Minor, ("The Wedge"), S. 548
(1727-1728)

Johann Sebastian Bach
(1685-1750)

Three Chorale Preludes from Opus 122 (1896)

Johannes Brahms

X. Herzlich thut mich verlangen (My Heart Longs for a
Blessed Death)

(1833-1897)

VI. O wie selig seid ihr doch (How Blessed Are They)

III. O Welt, ich muss dich lassen (O World, I Must Leave Thee)

Toccata from Suite, Opus 5 (1930)

Maurice Duruflé
(b. 1902)

Paul Fayko, organ

II

Sonata, Opus 11, No. 4 (1919)

Paul Hindemith

Fantasie: Ruhig (Fantasy: Quiet)

(1895-1963)

Thema mit Variationen: Ruhig und einfach wie ein Volkslied

(Theme with variations: Quiet and simple, like a folksong)

Finale mit Variationen: Sehr lebhaft (Finale with variations: Very fast)

(The sonata is played without pause between movements)

Sarah Clarke, viola

Robert McDonald, piano

INTERMISSION

III

Abîme des Oiseaux (Abyss of the Birds) for Unaccompanied
Clarinet from "Quartet for the End of Time" (1941)

Olivier Messiaen
(b. 1908)

Stewart Newbold, clarinet

IV

Grand Quintet in B-flat Major, Opus 34 (1815)

Carl Maria von Weber

Allegro

(1786-1826)

Fantasia: Adagio

Menuetto capriccio: Presto

Rondo: Allegro giocoso

Stewart Newbold, clarinet

Adam Silk, violin

Akiko Sakonju, violin

Allegra Askew, viola

Michael Reynolds, cello

Paul Fayko: Graduating student of John Weaver

Sarah Clarke: Student of Michael Tree

Stewart Newbold: Graduating student of Anthony Gigliotti

Clarinet Quintet: Chamber music students of Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Friday, April 4, 1975 at 8:00 P. M.

PROGRAM

I

Introduction and Allegro (1905-06)

Maurice Ravel
(1875-1937)

Catherine White, harp
David Cramer, flute
Stewart Newbold, clarinet
Bayla Keyes, violin
Jennifer Nickson, violin
Wayne Brooks, viola
Heidi Jacob, cello

II

Sonata in E Major (1935)
Ruhig bewegt
Langsam - Sehr lebhaft

Paul Hindemith
(1895-1963)

Elsa Nilsson, violin
Kari Miller, piano

III

Sonata in G Major, Opus 78 (1879)
Vivace ma non troppo
Adagio
Allegro molto moderato

Johannes Brahms
(1833-1897)

Elsa Nilsson, violin
Kari Miller, piano

Catherine White: Student of Marilyn Costello
Harp Septet: Chamber music students of Jascha Brodsky and Marilyn Costello
Elsa Nilsson: Graduating student of Ivan Galamian and Jaime Laredo

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, April 7, 1975 at 5:15 P. M.

A RECITAL OF FRENCH SONG

Members of the Voice Department
from the Class of Thomas Grubb

Mr. Grubb at the piano

GABRIEL FAURÉ (1845-1924)

L'horizon chimérique, Opus 118 (1922)

- I. La mer est infinie . . .
- II. Je me suis embarqué . . .
- III. Diane, Séléné . . .
- IV. Vaisseaux, nous vous aurons aimés . . .

Philip van Lidth de Jeude, baritone

Nocturne, Opus 43, No. 2 (1886)

Automne, Opus 18, No. 3 (ca. 1880)

Fleur jetée, Opus 39, No. 2 (1884)

Jennifer Jones, mezzo-soprano

CLAUDE DEBUSSY (1865-1918)

from Quatre chansons de Jeunesse (1880-1884)

- I. Pierrot
- II. Clair de lune
- III. Apparition

Adelaida Anderson, soprano

MAURICE RAVEL (1875-1937)

Cinq mélodies populaires grecques (1907)

- I. Le Réveil de la mariée
- II. Là-bas vers l'église
- III. Quel galant!
- IV. Chansons des cueilleuses de lentisques
- V. Tout gai!

Ronald Heckman, baritone

* FRANCIS POULENC (1899-1963)

C. (1943) (from Deux Poèmes de L. Aragon)

Air vif (1927-28) (from Air chantés)

Beverly Bishop, soprano

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, April 7, 1975 at 8:00 P. M.

A RECITAL OF FRENCH SONG

Members of the Voice and Opera Departments
from the Class of Thomas Grubb

Mr. Grubb at the piano

CHARLES GOUNOD (1818-1893)

Sérénade (1857)

L'absent (1877)

Viens, les gazons sont verts! (1875)

Claudia Visca, soprano

HENRI DUPARC (1848-1933)

La vie antérieure (1884)

Lamento (1883)

La vague et la cloche (1871)

Paul Proveaux, baritone

Soupir (1868)

Sérénade florentine (1880)

Chanson triste (1868)

Gregory Wiest, tenor

MAURICE RAVEL (1875-1937)

Chansons madécasses (1925-26)

I. Nahandove

II. Aoua!

III. Il est doux . . .

Andrea Powe, soprano

Sylvia Cartwright, flute

Hampton Mallory, cello

Histoires naturelles (1906)

I. Le Paon

II. Le grillon

III. Le cygne

IV. Le martin-pêcheur

V. La pintade

Katherine Ciesinski, mezzo-soprano

FRANCIS POULENC (1899-1963)

Banalités (1940)

I. Chanson d'Orkenise

II. Hôtel

III. Fagnes de Wallonie

IV. Voyage à Paris

V. Sanglots

Kim Kostenbader, baritone

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Wednesday, April 9, 1975 at 8:00 P. M.

P R O G R A M

I

Selections from Eight Pieces for Clarinet,
Viola and Piano, Opus 83

Max Bruch
(1838-1920)

- I. Andante
- III. Andante con moto
- VI. Nocturne: Andante con moto
- IV. Allegro agitato

Marek Urstein, clarinet
Michael Tree, viola
Cynthia Raim, piano

II

Kyrie, Gott heiliger Geist, S. 671 (1739)

Johann Sebastian Bach
(1685-1750)

Fantasy for Flutes

Leo Sowerby
(1895-1968)

Carillon de Westminster

Louis Vierne
(1870-1937)

Karen Lakey, organ

III

Poème, Opus 25 (1896)

Ernest Chausson
(1855-1899)

Jennifer Nickson, violin
Charles Abramovic, piano

Marek Urstein and Cynthia Raim: Chamber music students of Michael Tree
Karen Lakey: Student of John Weaver
Jennifer Nickson: Graduating student of Jaime Laredo and Yumi Ninomiya

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Friday, April 11, 1975 at 8:00 P. M.

P R O G R A M

I

Three Impromptus

Opus 142, No. 4 in F Minor: Allegro scherzando, D. 935 (1827)

Opus 142, No. 2 in A-flat Major: Allegretto

Opus 90, No. 2 in E-flat Major: Allegro, D. 899 (ca. 1827)

Franz Schubert

(1797-1828)

Rita Reichman, piano

II

Sonata in C Major, Opus 53 (1803-04)

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato

Ludwig van Beethoven

(1770-1827)

Rita Reichman, piano

III

Sonata (1923-27)

Allegro

Blues: Moderato

Perpetuum mobile: Allegro

Maurice Ravel

(1875-1937)

Sarah Johnson, violin
Steven De Groote, piano

INTERMISSION

IV

Five Melodies, Opus 35 bis (1920-25)

Serge Prokofiev

(1891-1953)

Sarah Johnson, violin
Steven De Groote, piano

V

Fantasy in C Major, "Sei mir gegrüsst," Opus posth. 159,

D. 934 (1827)

Andante moderato

Allegretto

Andantino

Allegro vivace

Franz Schubert

(1797-1828)

Sarah Johnson, violin
Steven De Groote, piano

Rita Reichman: Student of Rudolf Serkin and Mieczyslaw Horszowski
Sarah Johnson: Graduating student of Ivan Galamian and Jaime Laredo

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Saturday, April 12, 1975 at 5:00 P. M.

PROGRAM

Selection from Bicinia Gallica, Latina et Germanica (1545)
Collected and edited by Georg Rhaw

Anonymous

Lorraine Cohen, trumpet
Bert Truax, trumpet

Sinfonia with Trumpet

Giuseppe Torelli
(1685-1709)

Allegro - Adagio - Allegro - Allegro non troppo

Bert Truax, trumpet
Bayla Keyes, violin
Cynthia Martindale, violin

Allegra Askew, viola
Nobuko Takeuti, cello
Charles Abramovic, piano

Sonata for Trumpet and Strings

Alessandro Stradella
(1642-1682)

Allegro
Andante - Aria
Allegro
Allegretto - Aria

Lorraine Cohen, trumpet
Bayla Keyes, violin
Cynthia Martindale, violin

Allegra Askew, viola
Nobuko Takeuti, cello
Charles Abramovic, piano

Andante .

Elizabeth Gould

Bert Truax, trumpet
Bayla Keyes, violin
Cynthia Martindale, violin

Allegra Askew, viola
Nobuko Takeuti, cello
Charles Abramovic, double bass

Sonata Breve for Bass Trombone Solo (1969)

Walter S. Hartley
(b. 1927)

Phil McClelland, bass trombone

Four Preludes

Dmitri Shostakovich
(b. 1906)

Mary Beth O'Quinn, trombone
Phil McClelland, bass trombone

INTERMISSION

Saturday, April 12, 1975 at 5:00 P. M. (2)

Fanfare for a New Theatre

Igor Stravinsky
(1882-1971)

Bert Truax, trumpet
Lorraine Cohen, trumpet

Trio Sonata, Opus 1, No. 1
Grave
Allegro

Arcangelo Corelli
(1653-1713)

Felicity (1965)

Raymond Premru

Mary Beth O'Quinn, trombone
Carl Lenthe, trombone
Phil McClelland, bass trombone

The Hollow Men (1946)

Vincent Persichetti
(b. 1915)

Bert Truax, trumpet	Allegra Askew, viola
Bayla Keyes, violin	Nobuko Takeuti, cello
Cynthia Martindale, violin	Charles Abramovic, double bass

"Exit" for Trumpet and Pre-Recorded Tape

David Ernst

Bert Truax, trumpet

Concerto for Two Trumpets and String Orchestra
Allegro

Antonio Vivaldi
(1678-1741)

Lorraine Cohen, trumpet	Cynthia Martindale, violin
Bert Truax, trumpet	Allegra Askew, viola
Bayla Keyes, violin	Nobuko Takeuti, cello
Charles Abramovic, piano	

Lorraine Cohen and Bert Truax: Students of Gilbert D. Johnson
Works for Trumpets and String Orchestra: Prepared by Gilbert D. Johnson
Phil McClelland: Student of M. Dee Stewart
Trombone Duo and Trio: Chamber music students of M. Dee Stewart

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-1975

Tuesday, April 15, 1975 at 8:00 P. M.

THE CURTIS ORCHESTRA
PAUL FAYKO, Organ
CATHERINE TAIT, Violin
BRUCE PLUMB, Viola

SEYMOUR LIPKIN, Conductor

P R O G R A M

I

Concerto in G Minor for Organ, String Orchestra
and Timpani (1938)

Francis Poulenc
(1899-1963)

Andante - Allegro giocoso - Andante moderato -
Tempo allegro molto agitato - Lent - Tempo de l'Allegro initial -
Largo

Mr. Fayko, Soloist

II

Concerto in D Major for Violin and Orchestra,
Opus 35 (1878)
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Peter Ilyitch Tchaikovsky
(1840-1893)

Miss Tait, Soloist

INTERMISSION

III

Suite for Viola and Orchestra (1918-19)
Lento - Allegro
Allegro ironico
Lento
Molto vivo

Ernest Bloch
(1880-1959)

Mr. Plumb, Soloist

Paul Fayko: Graduating student of John Weaver
Catherine Tait: Student of Ivan Galamian and Jaime Laredo
Bruce Plumb: Student of Max Aronoff

THE CURTIS ORCHESTRA
Seymour Lipkin, Conductor

VIOLIN I

Peter Zazofsky, Concertmaster
Joseph Genualdi
Stephen Majeske
Mayuki Fukuhara
Dong-Suk Kang
Nicholas Grant
David Jacobson
Jill Levy

VIOLIN II

Akiko Sakonju
Soon-Ik Lee
Charles Stegeman
Sara Lucktenberg
Liang-Ping How
Victoria Noyes
Patrick Shemla
Karmit Zori

VIOLA

Steven Ansell
John Pruett
Dorian Rence
Sarah Clarke
Mark Cedel
Lynne Edelson

CELLO

Michael Reynolds
Nobuko Takeuti
Dorien deLeon
Cameron Lowe
Hampton Mallory

DOUBLE BASS

Alan Steiner
Brian Liddle

FLUTE

Bruce Braunstein
Sylvia Cartwright
David Cramer
Sheryl Henze

OBOE

Jan Eberle
Martin Schuring
Robert Stephenson

CLARINET

Phyllis Drake
Stewart Newbold
Charles Salinger

BASSOON

Michael Hoenich
Christopher Millard
Danny Phipps
Eric Sjostrom

HORN

W. J. Vincent Barbee
Jeffrey Kirschen
David Knapp
Thomas McAninch
Daniel Williams

TRUMPET

Lorraine Cohen
Brian Moon
Jeffrey Shuman

TROMBONE

Thomas Elliott
Carl Lenthe
Philip McClelland

TUBA

Harry Weil

TIMPANI AND PERCUSSION

Earl Blackburn
David Gross
Martha Hitchins
Sharon A. Ray
Anthony Vigilante

HARP

Sophia Bruno DeLise
Catherine White

CELESTA

Randall Hodgkinson

ORCHESTRA LIBRARIAN

Nancy Shear

ORCHESTRA MANAGERS

W. J. Vincent Barbee
Sharon A. Ray

NOTE: Wind and percussion players are listed in alphabetical order.

Curtis Hall, Fifty-first Season 1974-1975
Wednesday, April 16, 1975 at 5:15 P. M.

AN OPEN CLASS PERFORMANCE
BY THE
DOUBLE BASS CLASS OF ROGER M. SCOTT

PROGRAM

I

Selections from the Suites for Solo Cello (c. 1720)	Johann Sebastian Bach
Allemande from Suite No. 1, S. 1007	(1685-1750)
Sarabande from Suite No. 2, S. 1008	(Transcribed by Edouard Nanny)
Courante from Suite No. 6, S. 1012	

Peter Lloyd, double bass

II

Sonata in G Minor	Henri Eccles
Largo	(c. 1670-1742)
Corrente	
Adagio	
Vivace	

Brian Liddle, double bass
Lori Packer, piano

III

Vocalise, Opus 34, No. 14

Sergei Rachmaninoff
(1873-1943)
(Transcribed by Oscar Zimmerman)

Alan Steiner, double bass
Deborah Dundore, piano

IV

Chaconne Armand Russell
(b. 1933)

Peter Lloyd, double bass
Lori Packer, piano

V

Canonic Sonata in G Major
Vivace

Georg Philipp Telemann
(1681-1767)

Brian Liddle, double bass
Peter Lloyd, double bass

VI

Sonata (1949)	Paul Hindemith
Allegretto	(1895-1963)

Donald Hermanns, double bass
Deborah Dundore, piano

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-1975

Wednesday, April 16, 1975 at 8:00 P. M.

PROGRAM

I

- Pièce héroïque (1878) César Franck
(1822-1890)
- Cantilène Jean Langlais
(b. 1907)
- Jauchz, Erd', und Himmel, juble! Opus 67, No. 15 (1903) Max Reger
(1873-1916)
- Sonata No. 2 (1937) Paul Hindemith
Lebhaft (Lively) (1895-1963)
Ruhig bewegt (Peaceful movement)
Fuge: Mässig bewegt, heiter (Fugue: Moderate movement, cheerful)
- Fugue in E-flat Major, S. 552 (1739) Johann Sebastian Bach
(from Klavierübung, Vol. III) (1685-1750)

Charles Callahan, organ

II

- Fantasy Pieces, Opus 73 (1849) Robert Schumann
Zart und mit Ausdruck (Tenderly and with expression) (1810-1856)
Lebhaft, leicht (Lively, light in style)
Rasch mit Feuer (Quick, with fire)

Marek Urstein, clarinet
Marion Zarzeczna, piano

INTERMISSION

III

- Fantaisie for Violin and Harp, Opus 124 (1907) Camille Saint-Saëns
(1835-1921)
- Dong-Suk Kang, violin
Richard Turner, harp

IV

- Sonata for Harp Germaine Tailleferre
Allegretto (b. 1892)
Lento
Allegro gaielement

Richard Turner, harp

V

- Sonata in F Minor, Opus 120, No. 1 (1894) Johannes Brahms
Allegro appassionato (1833-1897)
Andante un poco adagio
Allegretto grazioso
Vivace

Marek Urstein, clarinet
Marion Zarzeczna, piano

Charles Callahan: Graduating student of John Weaver
Marek Urstein: Graduating student of Anthony Gigliotti
Richard Turner: Student of Marilyn Costello
Violin and Harp Duo: Chamber music students of Felix Galimir

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Thursday, April 17, 1975 at 8:00 P. M.

THE AULOS WIND QUINTET

Judith Mendenhall, flute
Rudolph Vrbsky, oboe
David Singer, clarinet
Robert Routch, horn
Alexander Heller, bassoon

P R O G R A M

I

Quintet, Opus 43 (1922)
Allegro ben moderato
Minuet
Praeludium
Thema con Variazione

Carl Nielsen
(1865-1931)

II

Eight Etudes and a Fantasy (1950)
Maestoso
Quietly
Adagio possible
Vivace
Andante
Allegretto leggiero
Intensely
Presto
Fantasy

Elliott Carter
(b. 1908)

INTERMISSION

III

Quartet No. 4 in F Major (ca. 1812)
Allegro vivace
Andante
Rondo

Gioacchino Rossini
(1792-1868)

IV

Quintette en forme de Chôros (1928)

Heitor Villa-Lobos
(1887-1957)

The members of the Aulos Wind Quintet are students in the Division for Advanced Studies in Chamber Music, an experimental project made possible through stipends given by the Fels Foundation, the Leventritt Foundation and individual contributors.

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Friday, April 18, 1975 at 8:00 P. M.

PROGRAM

I

Prelude, Opus 12, No. 7 (1918)

Serge Prokofiev
(1891-1953)

Scintillation (1936)

Carlos Salzedo
(1885-1961)

Catherine White, harp

II

Duo in B-flat Major, K. 424 (1783)

Wolfgang Amadeus Mozart
(1756-1791)

Adagio - Allegro

Andante cantabile

Thema con Variazioni: Andante grazioso

Jill Levy, violin
Steven Ansell, viola

INTERMISSION

III

Sonata in D Major, Opus 53, D. 850 (1825)

Franz Schubert
(1797-1828)

Allegro vivace

Con moto

Scherzo: Allegro vivace

Rondo: Allegro moderato

Linda de Pasquale, piano

Catherine White: Student of Marilyn Costello
String Duo: Chamber music students of Arnold Steinhardt
Linda de Pasquale: Graduating student of Eleanor Sokoloff

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, April 21, 1975 at 8:00 P. M.

THE CURTIS ORCHESTRA
David Effron, Conductor

P R O G R A M

I

Concerto in D Major for Flute and Orchestra, K. 314 Wolfgang Amadeus Mozart
(1778) (1756-1791)

Allegro aperto
Andante ma non troppo
Allegro

Bruce Braunstein, flute

II

Concerto for Seven Wind Instruments, Timpani, Frank Martin
Percussion and Strings (1949) (b. 1908)

Allegro
Adagietto
Allegro vivace

David Cramer, flute
Robert Stephenson, oboe
Stewart Newbold, clarinet
Christopher Millard, bassoon
Bert Truax, trumpet
Thomas McAninch, horn
Mary Beth O'Quinn, trombone

INTERMISSION

III

Concerto in C Major for Piano, Violin, Cello and Ludwig van Beethoven
Orchestra, Opus 56 (1803-04) (1770-1827)

Allegro
Largo
Rondo alla Polacca

Steven De Groote, piano
Sarah Johnson, violin
Marcy Rosen, cello

*Bruce Braunstein: Student of Murray W. Panitz
*David Cramer: Student of Murray W. Panitz
Robert Stephenson: Student of John de Lancie
*Stewart Newbold: Student of Anthony Gigliotti
Christopher Millard: Student of Sol Schoenbach
Bert Truax: Student of Gilbert Johnson
Thomas McAninch: Student of Mason Jones
Mary Beth O'Quinn: Student of Glenn Dodson
*Steven De Groote: Student of Rudolf Serkin and Mieczyslaw Horszowski
*Sarah Johnson: Student of Ivan Galamian and Jaime Laredo
Marcy Rosen: Student of Orlando Cole

*Graduating student

THE CURTIS ORCHESTRA
David Effron, Conductor

VIOLIN I

Stephen Majeske, Concertmaster
Joseph Genualdi
Peter Zazofsky
Catherine Tait
Charles Stegeman
David Jacobson
Young-Mi Cho
Nicholas Grant

VIOLIN II

Dong-Suk Kang
Jill Levy
Akiko Sakonju
Cynthia Martindale
Mayuki Fukuhara
Victoria Noyes
Patrick Shemla
Karmit Zori

VIOLA

Bruce Plumb
Wayne Brooks
Patrick Connolly
Mark Cedel
Sharon A. Ray
Doris Lederer

CELLO

David Goldblatt
Heidi Jacob
Young-Chang Cho
Sarah Seiver
Cameron Lowe

DOUBLE BASS

Neil Brawley
Donald Hermanns

FLUTE

David Cramer

OBOE

Robert Stephenson (1)
Jan Eberle (3)
John Ferrillo

CLARINET

Eli Eban
Charles Salinger

BASSOON

John Wetherill
Richard Hoenich

HORN

Herbert Winslow
Jeffrey Kirschen
Vincent Barbee

TRUMPET

Jeffrey Shuman
Brian Moon

TIMPANI

Earl Blackburn (2)
Martha Hitchins (3)

PERCUSSION

Earl Blackburn
David Gross
Martha Hitchins
Anthony Vigilante

ORCHESTRA MANAGERS

Vincent Barbee
Sharon A. Ray

ORCHESTRA LIBRARIAN

Nancy Shear

NOTE: (1) indicates principal player for Mozart only
(2) indicates principal player for Martin only
(3) indicates principal player for Beethoven only

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Tuesday, April 22, 1975 at 8:00 P. M.

P R O G R A M

I

Partita IV in D Major, S. 828 (1726-31)

Johann Sebastian Bach
(1685-1750)

Ouverture
Allemande
Courante
Aria
Sarabande
Menuet
Gigue

Sumiko Tsujimoto, piano

II

Chaconne

Tommaso Antonio Vitali
(c. 1665 - ?)

Sonata in A Major, Opus 100 (1886)

Johannes Brahms
(1833-1897)

Allegro amabile
Andante tranquillo - Vivace
Allegretto grazioso (quasi andante)

Soon-Ik Lee, violin
Rita Reichman, piano

INTERMISSION

III

Quartet in A-flat Major, Opus 105 (1895)

Antonín Dvořák
(1841-1904)

Adagio ma non troppo - Allegro appassionato
Molto vivace
Lento e molto cantabile
Allegro non tanto

Peter Zazofsky, violin
Akiko Sakonju, violin
Doris Lederer, viola
Michael Reynolds, cello

Sumiko Tsujimoto: Student of Rudolf Serkin and Mieczyslaw Horszowski
Soon-Ik Lee: Student of Jascha Brodsky
String Quartet: Chamber music students of Mischa Schneider

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Thursday, April 24, 1975 at 8:00 P. M.

P R O G R A M

Prelude and Fugue No. 16 in G Minor, S. 861 (1722-44)
(from The Well-Tempered Clavier, Book I)

Johann Sebastian Bach
(1685-1750)

Sonata in D Major, Opus 28 (1801)
 Allegro
 Andante
 Scherzo: Allegro assai
 Rondo: Allegro ma non troppo

Ludwig van Beethoven
(1770-1827)

Ballade in G minor, Opus 23 (1831-35)

Frederic Chopin
(1810-1849)

Barbara Gold, piano

INTERMISSION

Sonata in A Major, Opus 47 (1802-03)
Adagio sostenuto - Presto
Andante con Variazioni
Finale: Presto

Ludwig van Beethoven
(1770-1827)

Joseph Genualdi, violin
Robert McDonald, piano

Sonata in G Minor for Unaccompanied Violin, S. 1001
(ca. 1720)
Adagio
Fuga: Allegro
Siciliano
Presto

Johann Sebastian Bach
(1685-1750)

Joseph Genualdi, violin

Barbara Gold: Graduating student of Eleanor Sokoloff
Joseph Genualdi: Student of Jascha Brodsky and Ivan Galamian

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Saturday, April 26, 1975 at 5:00 P. M.

P R O G R A M

I

Quintet in B-flat Major, Opus 56, No. 1

Allegretto

Andante con moto

Menuett: Allegretto

Allegro

Franz Danzi
(1763-1826)

Bruce Braunstein, flute

Phyllis Drake, clarinet

Martin Schuring, oboe

David Knapp, horn

John Wetherill, bassoon

II

V'Adoro Pupille from Giulio Cesare (1724)

Georg Friedrich Händel
(1685-1759)

Stizzoso, Mio Stizzoso from La Serva Padrona (1733)

Giovanni Pergolesi
(1710-1736)

Un Moto di Gioia, K. 579 (1789)

Wolfgang Amadeus Mozart
(1756-1791)

Adelaida Anderson, soprano

Kari Miller, piano

INTERMISSION

III

Geheimnis, Opus 71, No. 9 (1877)

Johannes Brahms
(1833-1897)

Vergebliches Ständchen, Opus 84, No. 4 (1881)

Frühlingsmorgen (1882)

Gustav Mahler
(1860-1911)

Ich ging mit Lust durch einen grünen Wald (1882)

Pierrot (1882-84)

Claude Debussy
(1862-1918)

Clair de Lune (1882-84)

Apparition (1882-84)

Adelaida Anderson, soprano

Kari Miller, piano

IV

Serenade in C Minor, K. 388 (1782)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Andante

Menuetto in Canone

Allegro

Jan Eberle, oboe

Herbert Winslow, horn

Robert Stephenson, oboe

Vincent Barbee, horn

Stewart Newbold, clarinet

Eric Sjostrom, bassoon

Eli Eban, clarinet

Danny Phipps, bassoon

Woodwind Quintet: Prepared by John de Lancie

Adelaida Anderson: Student of Marianne Casiello and Margaret Harshaw

Wind Octet: Prepared by Sol Schoenbach

THE CURTIS INSTITUTE OF MUSIC
DISTINGUISHED ALUMNI SERIES
Curtis Hall, Fifty-first Season 1974-1975
Monday, April 28, 1975 at 8:00 P. M.

PROGRAM

I

Selections from Eight Pieces for Clarinet,
Viola and Piano, Opus 83

Max Bruch
(1833-1920)

- II. Allegro con moto (B minor)
- VII. Allegro vivace ma non troppo (B major)
- V. Rumänische Melodie: Andante (F minor)
- IV. Allegro agitato (D minor)

Eli Eban, clarinet
Michael Tree, viola
Robert McDonald, piano

II

Sonatine
Allegrement
Calme et expressif
Fièvreusement

Marcel Tournier
(1879-1951)

Sophia Bruno De Lise, harp

III

Trio (1944)
Allegro tranquillo
Andante sostenuto
Scherzando con moto

Jacques Ibert
(1890-1962)

Adam Silk, violin
David Goldblatt, cello
Sophia Bruno De Lise, harp

INTERMISSION

IV

Ballade, Opus 62

Eugène Bozza
(b. 1905)

Thomas H. Elliott, trombone
Steven De Groote, piano

V

Serenade No. 6, Opus 44
Prologue
Barcarole
Chorale Prelude
Dialogue
Intermezzo
Song
Dance

Vincent Persichetti
(b. 1915)

Thomas H. Elliott, trombone
Doris Lederer, viola
Anne Martindale, cello

VI

Sextet in G Major, Opus 36 (1864-65)

Johannes Brahms
(1833-1897)

Allegro non troppo

Scherzo: Allegro non troppo

Poco adagio

Poco allegro

Bayla Keyes, violin

Stephen Majeske, violin

Wayne Brooks, viola

Allegra Askew, viola

Marcy Rosen, cello

Hampton Mallory, cello

Eli Eban and Robert McDonald: Chamber music students of Michael Tree

Sophia Bruno De Lise: Graduating student of Marilyn Costello

Harp Trio: Prepared by Marilyn Costello and Felix Galimir

Thomas H. Elliott: Student of Glenn Dodson

Serenade: Prepared by Felix Galimir and Glenn Dodson

String Sextet: Chamber music students of Mischa Schneider

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall, Fifty-first Season 1974-1975

Tuesday, April 29, 1975 at 8:00 P. M.

PROGRAM

I

Quartet in D Major, Opus 20, No. 4, Hob. III:34 (1772)

Joseph Haydn
(1732-1809)

Allegro di molto

Un poco adagio e affettuoso

Menuett alla Zingarese

Presto

Mayuki Fukuhara, violin

Patrick Shemla, violin

Allegra Askew, viola

Young-Chang Cho, cello

II

Divertimento

René Maniet

Allegro

Andante molto espressivo

Rondo: Allegro

Motet, "Virga Jesse"

Anton Bruckner
(1824-1896)

(Transcribed by Ralph Sauer)

Thomas H. Elliott, trombone

Mary Beth O'Quinn, trombone

Carl Lenthe, trombone

Phil McClelland, trombone

Glenn Dodson, conductor

INTERMISSION

III

Sextet in B-flat Major, Opus 18 (1860)

Johannes Brahms
(1833-1897)

Allegro ma non troppo

Andante ma moderato (Thema con Variazione)

Scherzo: Allegro molto

Rondo: Poco allegretto e grazioso

Joseph Genualdi, violin

Cynthia Martindale, violin

Steven Ansell, viola

Sarah Clarke, viola

Anne Martindale, cello

Cameron Lowe, cello

String Quartet: Chamber music students of Mischa Schneider

Trombone Quartet: Chamber music students of Glenn Dodson and M. Dee Stewart

String Sextet: Chamber music students of Felix Galimir

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THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Friday, May 2, 1975 at 8:00 P. M.

PROGRAM

I

Sonata in G Minor, Opus 1, No. 10 ("Devil's Trill")
Adagio
Non troppo presto
Largo

Giuseppe Tartini
(1692-1770)

Suite in A Minor, Opus 10
Presto
Adagio
Tempo giusto

Christian Sinding
(1856-1941)

Nicholas Grant, violin
Charles Abramovic, piano

II

English Suite No. 6 in D Minor, S. 811 (ca. 1722)
Prélude
Allemande
Courante
Sarabande
Double
Gavotte I
Gavotte II
Gigue

Johann Sebastian Bach
(1685-1750)

Steven De Groote, piano

INTERMISSION

III

Papillons, Opus 2 (1828-32)

Robert Schumann
(1810-1856)

Sonata No. 8, Opus 84 (1944)
Andante
Andante sognando
Vivace

Serge Prokofiev
(1891-1953)

Steven De Groote, piano

Nicholas Grant: Graduating student of Jascha Brodsky
Steven De Groote: Graduating student of Rudolf Serkin and Mieczyslaw Horszowski

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THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Sunday, May 4, 1975 at 5:00 P. M.

P R O G R A M

I

Suite No. 5 in C Minor, S. 1011 (ca. 1720)

Prélude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Johann Sebastian Bach
(1685-1750)

Nobuko Takeuti, cello

II

Concerto in A Minor, Opus 53 (1879-80)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Antonín Dvořák
(1841-1904)

Joseph Genualdi, violin
Robert McDonald, piano

Nobuko Takeuti: Student of David Soyer
Joseph Genualdi: Student of Jascha Brodsky and Ivan Galamian

THE CURTIS INSTITUTE OF MUSIC
Curtis Hall, Fifty-first Season 1974-1975
Monday, May 5, 1975 at 8:00 P. M.

P R O G R A M

I

Prelude and Fugue in C-sharp Minor, S. 848 (1722)
(from The Well-Tempered Clavier, Book I)

Johann Sebastian Bach
(1685-1750)

Sonata in F Major, Opus 10, No. 2 (1796-98)
Allegro
Allegretto
Presto

Ludwig van Beethoven
(1770-1828)

Marcantonio Barone, piano

II

Poème, Opus 25 (1896)

Ernest Chausson
(1855-1899)

Bayla Keyes, violin
Charles Abramovic, piano

INTERMISSION

III

Trio in B Major, Opus 8 (1854, revised 1889)
Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

Johannes Brahms
(1833-1897)

Leslie Spatz, piano
Catherine Tait, violin
David Goldblatt, cello

Marcantonio Barone: Student of Eleanor Sokoloff
Bayla Keyes: Student of Jascha Brodsky and Ivan Galamian
Piano Trio: Chamber music students of Jascha Brodsky

THE JOURNAL

I

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE
LONDON, VOL. 10, PART 1, 1940

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE
LONDON, VOL. 10, PART 1, 1940

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LONDON, VOL. 10, PART 1, 1940

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LONDON, VOL. 10, PART 1, 1940

THE CURTIS INSTITUTE OF MUSIC
RUDOLF SERKIN, Director
Fiftieth Anniversary Season 1974-1975
Sunday, May 11, 1975 at 3:30 P. M.
The Walnut Street Theatre

THE CURTIS CHAMBER ORCHESTRA
ALEXANDER SCHNEIDER, Conductor

MUSIC OF JOHANN SEBASTIAN BACH (1685-1750)

PROGRAM I

Brandenburg Concerto No. 1 in F Major, S. 1046 (1721)
(Allegro)
Adagio
Allegro
Menuetto - Trio I - Polacca - Trio II

Soloists: Jan Eberle, oboe
Robert Stephenson, oboe
John Ferrillo, oboe
David Knapp, horn
Thomas McAninch, horn
Christopher Millard, bassoon
Catherine Tait, violin
Randall Hodgkinson, harpsichord

Brandenburg Concerto No. 2 in F Major, S. 1047 (1721)
(Allegro)
Andante
Allegro assai

Soloists: David Cramer, flute
Jan Eberle, oboe
Bert Truax, trumpet
Bayla Keyes, violin
Randall Hodgkinson, harpsichord

INTERMISSION

Concerto in D Minor for Two Violins, S. 1043 (ca. 1720)
Vivace
Largo ma non tanto
Allegro

Soloists: Dong-Suk Kang
Mayuki Fukuhara

Brandenburg Concerto No. 4 in G Major, S. 1049 (1721)
Allegro
Andante
Presto

Soloists: David Cramer, flute
Bruce Braunstein, flute
Peter Zazofsky, violin
Randall Hodgkinson, harpsichord

Eric Herz Harpsichord: Courtesy of Elizabeth Boggs

Music of Johann Sebastian Bach: Program II
will be presented on Monday, May 12 at 3:00 P. M.

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THE CURTIS CHAMBER ORCHESTRA
Alexander Schneider, Conductor

VIOLIN I

Peter Zazofsky
Catherine Tait
Joseph Genualdi
Adam Silk
Mayuki Fukuhara
Huei-Sheng Kao
Jill Levy

VIOLIN II

Bayla Keyes
Young-Mi Cho
Akiko Sakonju
Liang-Ping How
Sara Lucktenberg
Victoria Noyes
Karmit Zori

VIOLA

Steven Ansell
Sarah Clarke
Doris Lederer
Dorian Rence*
John Pruett*
Mark Cedel*
Wayne Brooks*
Patrick Connolly*
Sharon A. Ray*
Allegra Askew*

CELLO

Marcy Rosen
Anne Martindale
Michael Reynolds
Cameron Lowe
Young-Chang Cho*

DOUBLE BASS

Alan Steiner
Neil Brawley

FLUTE

David Cramer
Bruce Braunstein
Judith Mendenhall

OBOE

Jan Eberle
Robert Stephenson
John Ferrillo

BASSOON

Christopher Millard

HORN

David Knapp
Thomas McAninch

TRUMPET

Bert Truax
Lorraine Cohen

HARPSICHORD

Randall Hodgkinson

PIANO

Cecile Licad
Steven De Groote
Robert McDonald
Benjamin Pasternack

LIBRARIAN

Nancy Shear

MANAGERS

Martin Schuring
Vincent Barbee
Sharon A. Ray

*Performing Brandenburg Concertos Nos. 3 and 6 only

BIOGRAPHICAL NOTE

Alexander Schneider, conductor and violinist, has performed at all of the world's great music centers. Currently active as a guest conductor in this country and abroad, Mr. Schneider has conducted the Los Angeles Philharmonic, the St. Louis Symphony, the Israel Philharmonic and the English Chamber Orchestra, as well as other major ensembles in the United States, Europe, Central and South America. A founder of the Casals Festivals in Prades and Puerto Rico, Alexander Schneider has also conducted his own orchestra in his New School of Music Concert Series in New York City, at Carnegie Hall and at Dumbarton Oaks.

Born in Vilna, Russia, Mr. Schneider was a member of the Budapest String Quartet for many years. He has also spent many summers at the Marlboro Music Festival, participating as both violinist and conductor. Prior to the present series, his most recent Philadelphia appearance was in March, 1975 with his Brandenburg Ensemble. He conducted the Curtis Orchestra in a special concert at Carnegie Hall on December 9, 1974.

THE CURTIS INSTITUTE OF MUSIC

RUDOLF SERKIN, Director

Fiftieth Anniversary Season 1974-1975

Monday, May 12, 1975 at 8:00 P. M.

The Walnut Street Theatre

THE CURTIS CHAMBER ORCHESTRA

ALEXANDER SCHNEIDER, Conductor

MUSIC OF JOHANN SEBASTIAN BACH (1685-1750)

PROGRAM II

Brandenburg Concerto No. 3 in G Major, S. 1048 (1721)

(Allegro moderato)

Allegro

Brandenburg Concerto No. 5 in D Major, S. 1050 (1721)

Allegro

Affettuoso

Allegro

Soloists: Judith Mendenhall, flute

Joseph Genualdi, violin

Cecile Licad, piano

INTERMISSION

Brandenburg Concerto No. 6 in B-flat Major, S. 1051 (1721)

(Allegro)

Adagio ma non tanto

Allegro

Concerto in C Major for Three Pianos, S. 1064 (1730-33)

Allegro

Adagio

Allegro

Soloists: Steven De Groote

Robert McDonald

Benjamin Pasternack

Eric Herz Harpsichord: Courtesy of Elizabeth Boggs

1055 1056 1057

THE CURTIS CHAMBER ORCHESTRA
Alexander Schneider, Conductor

VIOLIN I

Peter Zazofsky
Catherine Tait
Joseph Genualdi
Adam Silk
Mayuki Fukuhara
Huei-Sheng Kao
Jill Levy

VIOLIN II

Bayla Keyes
Young-Mi Cho
Akiko Sakonju
Liang-Ping How
Sara Lucktenberg
Victoria Noyes
Karmit Zori

VIOLA

Steven Ansell
Sarah Clarke
Doris Lederer
Dorian Rence*
John Pruett*
Mark Cedel*
Wayne Brooks*
Patrick Connolly*
Sharon A. Ray*
Allegra Askew*

CELLO

Marcy Rosen
Anne Martindale
Michael Reynolds
Cameron Lowe
Young-Chang Cho*

DOUBLE BASS

Alan Steiner
Neil Brawley

FLUTE

David Cramer
Bruce Braunstein
Judith Mendenhall

OBOE

Jan Eberle
Robert Stephenson
John Ferrillo

BASSOON

Christopher Millard

HORN

David Knapp
Thomas McAninch

TRUMPET

Bert Truax
Lorraine Cohen

HARPSICHORD

Randall Hodgkinson

PIANO

Cecile Licad
Steven De Groote
Robert McDonald
Benjamin Pasternack

LIBRARIAN

Nancy Shear

MANAGERS

Martin Schuring
Vincent Barbee
Sharon A. Ray

*Performing Brandenburg Concertos Nos. 3 and 6 only

BIOGRAPHICAL NOTE

Alexander Schneider, conductor and violinist, has performed at all of the world's great music centers. Currently active as a guest conductor in this country and abroad, Mr. Schneider has conducted the Los Angeles Philharmonic, the St. Louis Symphony, the Israel Philharmonic and the English Chamber Orchestra, as well as other major ensembles in the United States, Europe, Central and South America. A founder of the Casals Festivals in Prades and Puerto Rico, Alexander Schneider has also conducted his own orchestra in his New School of Music Concert Series in New York City, at Carnegie Hall and at Dumbarton Oaks.

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FIFTIETH ANNIVERSARY SEASON
THE CURTIS INSTITUTE OF MUSIC
Rudolf Serkin, Director

presents

XERXES

An Opera in Three Acts

Georg Friedrich Händel (1685–1759)

New English libretto by Lys Bert Symonette
Based on the German adaptation by Oskar Hagen
Original Italian libretto by Minato for Caralli (1654)
Revised for Bononcini in 1694

First performance: London, 15 April 1738

Conducted by David Effron

CAST (In order of appearance)

enet: MANON (Sung in Fr

Puccini: IL TRITICO

Xerxes Joseph Frank*
Arsamene Richard Shapp
Elviro Stephen West
Romilda Laura Lynn Woods
Atalanta Claudia Visca
Amastris Jane Shaulis
Ariodate Jesse Coston
Three Guardsmen Steven Williams
	- James Hoback
	Paul Proveaux

Memberships are \$15.00 each

All Curtis Studio performances are with piano accompaniment

Setting: In mythical Persia

There will be intermissions after Act I and Act II

The Walnut Street Theatre

May 17 and 19, 1975

8:00 P. M.

PRODUCTION STAFF FOR XERXES

Head of the Opera Department Dino Yannopoulos
 Conductor David Effron
 Gen'l Manager, Artistic Coordinator. Anthony Checchia
 Concert Manager, Public Relations . . . Jim McClelland
 Opera Department Manager Donald Kardon
 Assistant to Mr. Yannopoulos . . . Vincent Lombardo
 Stage Manager Joseph Gasperec
 Scenery, Lighting and Costumes Clarke Dunham
 Assistant to Mr. Dunham Allan Trumpler
 Projection Photography Frank Derbas
 Wardrobe Mistress June Nielson
 Master of Properties Steven Williams
 Musical Assistant Barbara Silverstein
 Musical Assistant Lys Bert Symonette
 Box Office Manager Myron V. Harrison
 Administrative Assistant Mary Griffeth
 Orchestra Managers . . Martin Schuring, Vincent Barbee
 Orchestra Personnel Manager Sharon A. Ray
 Orchestra Librarian Nancy Shear
 Program Editor and Coordinator . Shirley Ann Weekley

Costumer: Betty Williams and Company, New York
 Music by arrangement with Bärenreiter
 Kassel, Basel, London and New York

We wish to thank the following for use of properties:

Elizabeth Boggs: Eric Herz Harpsichord
 The Music Department of Swarthmore College:
 Rutkowski and Robinette Harpsichord

We acknowledge with deep appreciation
 the cooperation of the Walnut Street Theatre staff.

THE CURTIS OPERA DEPARTMENT 1974-1975 Season

Dino Yannopoulos Head of the Department
 David Effron Principal Conductor
 Margaret Harshaw Vocal Instruction
 Otto Guth Master Classes
 Chris Macatsoris Musical Coach
 Felix Popper Musical Coach
 Thomas Fulton Assistant Conductor
 Esther de Bros German Diction
 Anna Gregoretti Italian Diction
 Thomas Grubb French Diction
 Rhoda Levine, Dorothy Frank-Danner . . Drama and Dance
 Barbara Silverstein Musical Assistant
 Vincent Lombardo Assistant to Mr. Yannopoulos
 Anthony Checchia . Gen'l Manager, Artistic Coordinator
 Donald Kardon Opera Department Manager
 Jim McClelland . Concert Manager and Public Relations

THE CURTIS ORCHESTRA David Effron, Conductor

<u>VIOLIN I</u>	<u>DOUBLE BASS</u>
Peter Zazofsky	- Neil Brawley
- Cynthia Martindale	- Donald Hermanns
Victoria Noyes	<u>HARPSICHORD</u>
- Jennifer Nickson	David Effron (Recitatives)
Jill Levy	Barbara Silverstein
Liang-Ping How	<u>FLUTE</u>
<u>VIOLIN II</u>	David Cramer
Bayla Keyes	Sheryl Henze
Mayuki Fukuhara	<u>OBOE</u>
Akiko Sakonju	Jan Eberle
David Jacobson	Robert Stephenson
<u>VIOLA</u>	<u>BASSOON</u>
Dorian Rence	- Eric Sjostrom
Allegra Askew	<u>HORN</u>
<u>CELLO</u>	Thomas McAninch
Marcy Rosen	Vincent Barbee
Michael Reynolds	<u>TRUMPET</u>
Nobuko Takeuti	Bert Truax

Synopsis of the Plot

First Scene: King Xerxes is very much in love and expresses this feeling in a poetic outburst. His adored Romilda, however, does not respond to the exuberant poems of the king. She loves Arsamene, the brother of the king. That is sufficient reason for Xerxes to banish Arsamene from his court. Romilda's sister, Atalanta, is not quite certain where her feelings are leaning.

Second Scene: On the other hand, though, there exists an official fiancée of the king. This is Amastris who, in view of her coming role as queen, studies even the rough arts of warfare and serves incognito as a soldier in the king's army. Apparently she has been in the army for such a long time that Xerxes has completely excluded her from his marriage plans, for he plans to take Romilda as his lawful wife. Before this wedding can take place, however, her family must be lifted from the status of commoners to that of a quality with a reigning house. Therefore, Xerxes bestows the highest military decoration upon his future father-in-law, Field-Marshal Ariodate.

Third Scene: The banished Arsamene is able to communicate only in the most secretive manner with his beloved Romilda. In carrying the letter, his servant Elviro thinks he is acting in an extremely cunning way by using the services of Atalanta. She, in turn, delivers the letter to the king -- maintaining, however, that the love letter of Arsamene is intended for her. Xerxes now believes the road to the heart of Romilda is open for him.

Fourth Scene: It is night. Xerxes is inspecting the general situation. He plans to abduct Romilda with the help of his armed forces. Unfortunately, he delegates this commando operation to an officer whom he does not know personally.

Fifth Scene: A few hours have elapsed. A lot of additional troops have arrived. The palace is completely surrounded and no one is allowed to enter or depart. In this state of emergency, an unknown officer approaches, tries to enter the palace and

is immediately apprehended. No one realizes that the unknown officer is King Xerxes himself. He identifies himself as an adjutant to the king and delivers a message to the proud Ariodate. The message reads: "The wedding is to be prepared for tomorrow morning. A member of the royal household will lead Romilda to the altar."

Sixth Scene: Xerxes, of course, had intended to be this "member of the royal household." On the other hand, Amastris is also right when she leads the king's brother, Arsamene, as the member of the royal household, to his beloved Romilda. She acts with such charm in looking after her own delightful interests that, in the end, Xerxes himself succumbs to her winning ways.

Adapters' Notes on the Revised English Version of Georg Friedrich Händel's Opera Xerxes

The magnificent opening of Händel's opera Xerxes, the world-famous "Largo," is undoubtedly the most familiar melody of Händel's operatic works. The opera itself, however, was not a success when first performed (1738) and has been absent from the operatic theatres of the world for two full centuries.

Oskar Hagen, the originator of the Goettinger Händel Opera Festival, presented Xerxes in his own adaptation in 1924. Since then, the work has been performed with success throughout Germany. Although Hagen was an art historian, he was neither a musician nor a musicologist. In his enthusiastic and successful attempt to liberate Händel's magnificent music from a tedious plot, he took frivolous and all too drastic liberties with both recitatives and arias and even imposed spoken dialogue at times. Therefore, although audiences obviously enjoyed the opera, the Händel lover suffered definite misgivings. Then, in 1958, Barenreiter, the German publishing house, brought out an edition by Rudolf Steglich which presented for the first time a thoroughly researched score based on Händel's own autograph (preserved in London's British Museum). However,

this musically superior edition faithfully follows the original libretto which, of course, was the unfortunate cause of the opera's two hundred year-old failure.

The present version, presented here for the first time, is the adapters' attempt to combine Hagen's effective theatricality with the musician-ship of the Bärenreiter edition. The text of the rather crudely conceived Hagen recitatives has been transplanted into the authentic Bärenreiter version, while the lifeless original Italian libretto retained in the Bärenreiter edition has been exchanged for Hagen's superior theatrical play.

An entirely new approach in the present version is the attempt at finer characterization of both character and situation by ornamenting certain arias, not only with the customary cadenzas and coloraturas of baroque opera, but also with additional lyrics which fit into the musical framework. As Händel was known to have had a sharp wit and a great sense of humor, and his Xerxes, in the words of the eminent Händel scholar and biographer, Dr. Paul Henry Lang, is "rich in the most sophisticatedly charming needlepoint music which was far over the heads of Händel's audiences," it is our most fervent hope that, through the combination of new dramatic elements with Händel's glorious music, Xerxes can be revitalized for today's audiences, not only in Germany, but in the United States as well.

Dino Yannopoulos
Lys Bert Symonette

Program Notes for Xerxes by George Frideric Handel*

I. The first introduction most of us had to the music of George Frideric Handel was probably a pompous Victorian rendition of the "Hallelujah Chorus" from the Messiah. To many it came as a shock to learn that England's greatest "church" composer actually spent most of his life working in, and composing for, the theater. In a career which spanned over half a century, Handel wrote some 40 operas and turned to his more famous oratorios only when operatic composition was no longer economically feasible. Perhaps every misconception concerning Handel the man and the composer can be summed up in the opening vocal selection from tonight's opera. The arioso "Ombra mia fù" has become famous in the English-speaking world as the great organ voluntary "Handel's Largo." However, this exquisite melody was not written for the church organ, was not marked "largo" and the basic melody was written by Giovanni Bononcini, not Handel! The famous "Largo" is, in fact, from a comic opera seria (a form which will be explained later), and the arioso was sung by a soprano castrato who portrays an Oriental monarch singing a love song to a tree!

The 24 year old Handel burst upon the operatic world like a latter day Minerva with the spectacular triumph of Agrippina in Venice in 1709. The following year he traveled to London where, on February 24, 1711, Rinaldo was an unquestioned success. Handel remained in England for the rest of his life, composing Italian opera seria for an audience comprised of England's nobility and London's rich bourgeoisie until he turned to the oratorio.

However, throughout the 30 years he wrote for the London operatic stage, he fought a losing battle against a tide which flowed against Italian opera seria. Opera has always been an expensive art form, but the court of England did not support its opera as did other courts in Europe. Also, Handel struggled against artistic temperaments of the performers (both

*The English form of the composer's name will be used throughout these notes.

the female singers and the castrati had the egos of strutting peacocks in mating season), rival companies, and especially the growing desire of his audience for dramatic works in English. This later demand was reflected in 1728 with the smashing success of The Beggar's Opera, a "ballad opera" which held the stiff, absurd conventions of opera seria up to fierce and withering ridicule. The effect which this work and others of its type had upon the solvency of the theaters which presented foreign opera was devastating. So in the 1730's Handel, always the pragmatist, turned to the oratorio, not only as an outlet for his desire to write dramatic works in English, but also to keep food on his table.

II. Handel's operatic activities in England have been divided into five periods. The last, which ran from 1738 to 1741, witnessed the composition of only four new operas, all of which were spectacular failures! Xerxes (Serse in Italian), the second opera from this twilight period of Handel's operatic career, received only five performances, including its premiere on April 15, 1738 at the Haymarket Theater. Handel wrote for a cast headed by the young, and later famous and fabulously wealthy soprano castrato Gaetano Majorano, called Caffarelli, who was making his London debut that season.

Baroque audiences did not demand new and original themes for opera librettos, only new settings of them. Operatic librettos concerning Xerxes I (Xerxes the Great, King of Persia from 519 to 465 B. C.) have been traced back to 1654 in Venice. Handel's libretto was the work of Christian Postel, an old colleague from his student days in the Hamburg Opera. The Postel libretto had first been set in 1689 and was reworked for Handel's use in late 1737.

In Xerxes, Handel achieved a blend of divergent styles and traditions. Venetian operas were noted for their comic characters and comic situations. For instance, the character Elviro (a type not permitted in strict opera seria, as shall be noted shortly), was a direct ancestor of Leporello, and his mishandling of the "love letter" (Act II) was also to become a stock

situation in opera buffa. Elviro, a type of basso buffo figure then coming to the fore in operatic literature, was presented side by side with his master Arsamene, a stock heroic/tragic figure drawn from the strict rules of the day. Musically, Handel blended such outmoded dance forms as the Siciliano (Act III duet between Arsamene and Atalanta), with the fast-waning busy polyphony of the late baroque (Amastris' Act III "vengeance" aria) and the elegant au courant Neapolitan rococo styles of composition (Finale of the opera). Further, side by side with serious and traditional usages of opera seria conventions, Handel set parodies of those same conventions (compare the "fury" arias of the rival brothers).

This sophisticated blending of the old and the contemporary, the comic and the heroic, and above all, the straight versus the tongue-in-cheek use of the strict conventions of opera seria was a major reason for the singular failure of Xerxes! That inimitable chronicler of the 18th century, Dr. Burney, wrote in his A General History of Music that Xerxes was the work of a "mind disturbed, if not diseased." Handel's audience did not know what he was about, and we today do not understand the rules that made opera seria live for our ancestors. Thus, Xerxes has languished unperformed and misunderstood since 1738. So, let us briefly consider some of the more important aspects of late baroque opera.

III. Opera seria is a term applied to a genre of opera which dominated the European operatic stage during the first half of the 18th century. It was an art governed by specific rules and conventions. A major reason for the infrequent revival of these operas is that, even in Mozart's time, the very rules which made them comprehensible and living theatrical works had been forgotten or were totally misunderstood. Due to this lack of understanding, these operas seemed stilted, boring and outdated. Paul Henry Lang, in his biography of Handel says that today we do not see or comprehend the many shadings and colors which the 18th century opera lover recognized at once. Today "we see nothing but pure white melodies" from the omnipresent arias, in many cases the sole sur-

vivors of these operas. Also, Lang says that "our greatest obstacle to the understanding of the 'old' opera is our over-rating of the value of realism in the theater. Baroque librettists and composers were not theatrical psychologists who delved into the innermost secrets of men's souls in order to discover truth. Rather, they were concerned with types (stereotypes, all too often) of universal figures who responded to and reflected upon a series of emotional states. So, forgetting our sense of theatrical realism, let's examine the principal components of baroque opera seria: the libretto, the Doctrine of the Passions, the da capo aria, and that singular anomaly, the virtuoso castrato.

When opera was born around 1600, its creators sought to recapture classical Greek drama by uniting declaimed speech and music. During the early years, the libretto was a co-equal partner with the music, but by the end of the 17th century, the libretto had fallen to a wretched literary condition. This caused a reaction within the ranks of Italy's leading poets. Their campaign culminated in the works of Pietro Metastasio (1698-1782), a poet revered in his own time as a latter day Homer, Sophocles and Dante! Metastasio reformed and standardized the operatic libretto, some of his major achievements being (1) the libretto was restored to its former literary glory, (2) the plots dealt with historical or classical personages of noble or high rank, (3) the story conveyed a moralistic message for the uplifting of the audience, (4) all action occurred during the dialogue (recitative), (5) all action ceased during the arias, which were comprised of a few short lines of lyric poetry, while the character commented or reflected on a specific emotion which the recitative had developed, (6) following the aria, the character would usually exit, and (7) with rare exception, the operas had a happy ending.

It was the poet's task to construct a libretto which provided numerous places for the all-important aria, allowing, of course, a greater number for the leading singers than for the secondary ones. Each aria had to express a single emotion, but no two

arias expressing similar emotional states could follow each other. Thus, the recitative carried the story to a specific emotion, and the aria then commented on it while all action stopped.

Basic to an understanding of opera seria and the reason behind this emphasis upon a single emotion per aria is the Doctrine of the Passions ("affektenlehre"). The theory of the affects was that all art was an imitation of nature, and that every emotion or state of mind had a corresponding musical expression. It fell to the composer to express the affect of the text during the aria and write truly expressive music.

The perfect musical means by which the baroque poet and composer fulfilled this doctrine was the da capo aria. This aria type had been developing during the 17th century and was codified by Alessandro Scarlatti around 1700. The da capo aria (literally "from the top or head") was a three-part aria, its sections commonly labeled "A" "B" "A". In the first, or "A" section, the specific affect was expressed in unadorned form: words, melody, harmony, accompaniment and singer working in conjunction. In the "B" section, the poet, composer and singer further commented on the affect or state of mind. The repeat of the "A" section was used for those great, infamous feats and flights of vocal virtuosity for which baroque opera is known. The alto castrato and voice teacher, Pier Francesco Tosi (1647 to 1732) wrote that he who did not embellish the repeat was no great master. But the art of ornamentation was so often abused by the singer that the pejorative meaning of the word "baroque" is now applied to it.

The castrati were male singers who, having been castrated before puberty, retained their boyhood soprano or alto vocal range, the latter being the most common. The castrati ruled the opera world from about 1650 to 1750 and sang on into the next century. Although the castration operation was supposedly forbidden, each year during the "Golden Age of the Castrati" thousands of young boys would suffer

catastrophic "accidents." The fantastic prestige and wealth obtained by some induced all too many parents to let their sons be put to the butcher's knife. Caffarelli was wealthy enough upon retirement to purchase a dukedom. Carlo Broschi, known as Farinelli, (1705-1782) was virtually Spain's acting prime minister, such was his influence upon two successive kings. However, in 1759 he was unceremoniously sacked with the imperious words "Capons are only good for eating." However, the castration of a boy with a pretty voice did not insure that he would sing in later life, and Dr. Burney commented that such poor souls could be found in Italian towns "without any voice at all, or at least without one sufficient to compensate for such a loss."

Women were not universally banned from operatic stages, and Handel wrote for them in both Italy and England. Although castrati were preferred in Italy, the English did not receive them with as much enthusiasm, and Handel did not write his most glorious music for them. In fact, when he finally turned to the oratorio, he discarded castrati for natural voices. The virtue of the castrati was that they retained the vocal range of the boy soprano or alto, while developing an immense cavity. This added lung power enabled them to accomplish fantastic musical feats . . . after all, what else did they have to do all day but practice scales! However, the unnatural sexless voice was harsh and cold . . . clearly an acquired taste.

The argument continues to rage today as to who should sing the parts written for the castrati . . . men, an octave lower than originally written, or women, in the proper octave? The question will most likely never be resolved. Tonight, the rival brothers, once sung by soprano and alto castrati, will be sung by a tenor and a baritone.

-- Richard A. Shapp

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presents

THE RAPE OF LUCRETIA

An Opera in Two Acts
by
Benjamin Britten (b. 1913)

Libretto in English by Ronald Duncan
Based on André Obey's play "Le Viol de Lucreèce" (1931)
First performance: Glyndebourne, 12 July 1946

Production staged by Dino Yannopoulos
Conducted by David Effron
Scenery and costumes based on original designs
by Ralph Funicello and Julie Weiss
Lighting by Clarke Dunham
Music by arrangement with Boosey and Hawkes, Inc.
Publisher and Copyright Owner

CAST (In order of appearance)

Male Chorus Walter Plante
Female Chorus Beverly Flower
Collatinus Stephen West
Junius C. Evans Clough
Tarquinius Carlos Serrano
Lucretia Katherine Ciesinski
Bianca Jane Shaulis
Lucia Gianna Rolandi

Setting: Rome, circa 500 B. C.

Synopsis of Scenes

Act I

Scene 1: An army camp outside Rome
Scene 2: Lucretia's house

Act II

Scene 1: Lucretia's bedroom
Scene 2: Lucretia's house

Intermission after Act I

The Walnut Street Theatre
May 18, 1975
8:00 P. M.

Production Staff

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Program Editor and Coordinator Shirley Ann Weekley

Spinning wheel: Michael Babbitt/Rittenhouse Carpets, Inc.
Bust of Collatinus: Hanick's Display

We acknowledge with deep appreciation
the cooperation of the Walnut Street Theatre staff

The Curtis Chamber Orchestra

David Effron, Conductor

Peter Zazofsky, violin	David Cramer, flute
Catherine Tait, violin	Jan Eberle, oboe
Dorian Rence, viola	Marek Urstein, clarinet
Marcy Rosen, cello	Danny Phipps, bassoon
Donald Hermanns, double bass	Thomas McAninch, horn
Catherine White, harp	Martha Hitchins, percussion
David Effron, piano	

Synopsis of the Plot

The tragedy is set in legendary Rome, circa 500 B. C. The Choruses comment on the events, functioning as intermediary between the semi-historical happenings and today's audience, and eventually drawing a Christian moral

Lucretia, wife of the Roman general Collatinus and theoretically in line for succession to the Roman throne, is the only Roman matron who has remained virtuous under the debauchery of the Tarquins. Junius Brutus on the one hand jealous of Collatinus, and on the other hand seeking provocation on the part of one of the Tarquins to set off a revolution and rid Rome of the foreign rule of the Etruscans, incites the younger Tarquin to test Lucretia's virtue. The prince rides to the city, surprising Lucretia alone at home with her maids. He claims and is offered hospitality. During the night he steals into Lucretia's chamber and ravishes her. He departs at once, avoiding Collatinus and Junius, who have also ridden into the city after discovering that Tarquinius had left the camp. Lucretia, facing her husband, confesses the deed and, unable to live with her shame, takes her own life. According to the historian Livy, her fate is the final incentive for the Romans to throw off Etruscan rule.

In the final moments of the tragedy, the authors blend, in a magnificent ensemble, the sometimes contradictory feelings of the protagonists, the personal loss of Collatinus and the members of Lucretia's household, the call to arms by Junius to overthrow the Etruscans and the monarchy and then establish a republic which would be ruled by two consuls instead of a single monarch, and, finally, the visionary expectation of Christ, who will come to bear all our sins and expiate them on the cross by His sacrifice.

--- Dino Yannopoulos

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